

THE R.C.M. MAGAZINE



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THE R·C·M MAGAZINE

VOLUME XXXIX

No. 3

EDITORIAL

There are many good ways of writing editorials, as readers of the Magazine under earlier editors know well. But at the present time, when the War has made us intensely conscious of the College as a great family whose members are constantly going out into the world, family affairs seem to matter most. So this whole number of the Magazine has become —like the eager talk which goes on between Collegians when they meet—partly news, partly reminiscence, or else like a letter from home, giving and asking for news. As to the latter, readers are begged to believe their letters are warmly welcomed if they feel disposed to write. As to the former, they will be glad indeed to hear that the violin concerto by Sir George Dyson, performed for the first time last year, has now been published in an admirable edition by Messrs. Novello. It is gratifying to reflect that of the four new violin concertos with which violinists have recently been endowed three are by College composers, and one—the Dyson concerto—belongs wholly to us, for it was composed by the Director, produced by Albert Sammons, and dedicated to the memory of W. H. R. I well remember how, at the first performance, the strong, passionate opening gripped one as with some big event, and keyed-up expectancy for the entry of the solo instrument, and how, when that came in its quiet beauty, expectancy was not belied. Whether the lively, free-hearted scherzo and the charming slow movement (in which—as with Dr. Reed himself—cheerfulness keeps breaking through) were intended to portray traits of his character I do not know, but with all these movements, as with the firmly effective finale, one feels the sureness of the imagination and craftsmanship that shaped them, and the links with W. H. R. The concerto is a living memorial to a fine musician and a universally beloved friend.

Another bit of news in which Collegians take pride is the appointment of Frank Howes as chief music critic of "The Times." The post, tragically vacant by the death of Dr. Colles last spring, is the highest in musical journalism. That a Collegian, a former student in Dr. Colles's class for musical criticism, should have succeeded him both on "The Times" and on the staff at the R.C.M. is a tribute both to teacher and taught. In offering congratulations to Mr. Howes the Magazine takes special pleasure in recording once more its indebtedness to him for the years—1930 to 1936—when he edited it with such generosity and distinction.

"The Times" is a national institution. So is "Punch," and, in a very concrete sense, so is the College. But *how* national and famous, even at its start, one had hardly realised until a stray sheet of "Punch," for June 30, 1883, was sent to the Magazine not long ago by Miss Edith Wolridge Gordon. Here, when the R.C.M. was only a few weeks old, was "Punch" devoting a three-column page to fantastic advertisements of the place! By now most of the jokes are obsolete, but one or two at least still waken a reminiscent smile, especially that prophetic one beginning, "The Royal College of Music, Under Exalted Patronage, The Lord Mayor, assisted and supported by the Corporation of the City of London, will give A Grand Medley Entertainment . . . for the purpose of providing a Permanent Umbrella-Stand for the use of students." O, that umbrella stand, wherein, when it was installed, no one left their umbrellas, but where generations of students happily perched—the hub of social life in a College otherwise strictly segregated into "Male" and "Female" doors and staircases. Some day I hope someone will write the history of the umbrella stand as delightfully as Herbert Ferrers has done that of the "College call" in this number of the Magazine.

DIRECTOR'S ADDRESS

SEPTEMBER, 1943

It is a sad fact that in so many of my terminal addresses of late I have had to chronicle the loss of special friends and benefactors of the College. To-day again I must begin by paying tribute to the memory of a great and wise counsellor, Mr. Reginald McKenna, our Honorary Treasurer. Few of you can know how much it means to us to have the interest and service of men like Mr. McKenna in our day-to-day problems. The whole financial side of our policies—and without sound finance we could not exist at all—was his care. And to have in this Office a man who had controlled the finances of the whole nation as Chancellor of the Exchequer, and afterwards for long years had been head of one of our great banking institutions, was a privilege for which we can never be too grateful. Mr. McKenna was himself a great lover of music, and our McKenna Scholarship was his memorial of the son he lost. Mrs. McKenna was a student here, and has retained both her own fine musicianship and her unceasing encouragement of music in the world outside. Our deepest sympathy goes out to her in this irreparable loss, and we on our part can only try to be worthy of all that friends such as Mr. and Mrs. McKenna have done for us and for the College.

It is now 60 years since this College was founded. It is 40 years since this Hall was built. It will not be out of place if I devote a few minutes to retrospect. I have been looking at some of the original letters and speeches that marked our inauguration in 1883. It is interesting to see how far we have carried out the aims of the founders, how far time has modified or expanded these aims.

In its inception the College was intended to consist entirely of Scholars, none of whom were to pay anything, and some were to be given maintenance grants in addition. The College actually opened with about 60 Scholars, and they were found suitable hostels, where they lived together. It was intended that these 60 should gradually grow to 100. This latter number was as far as the founders could foresee at that time.

This scheme was soon modified in two respects. It was clear that even 100 Scholars could not provide the larger musical formations, orchestra, chorus and opera, on an adequate scale, and it was not possible to provide financially for an unlimited number of Scholars. It was also soon evident that there were many talented students who wished to join and could well afford to pay for themselves, and the College began very early to admit paying students.

These paying students have never, in fact, paid for all they received. They do not pay for all they receive now. Neither does the nominal value of any Scholarship represent what it really costs to keep a Scholar here. All our students, whether they pay or not, are sharing in many of the original or subsequent endowments which the College enjoys, the land, the building, the equipment, and the various funds given for special purposes.

It is well to bear in mind these facts, because they were and still are a fundamental feature of our Constitution. Our policy can be put into two sentences. We exist in the first place to educate Scholars. We exist secondly to give to all students, in their degree, the benefits of the foundation.

Now there are certain things which follow from these principles. The College was not founded for young people to whom music is an amiable pastime, a mere hobby, however keen and congenial they may be. The

College was founded for specialists, for young people whose character, talent and promise were such as could be reasonably expected to produce outstanding musical ability, and lives spent in using that ability for the advancement of music and service to the community. It is distinctly stated time after time in the early documents that the College was intended to do all that has been done by the great foreign schools of the past, and more besides. For we were to be not only specialists of the highest possible rank, but we were to be missionaries as well, promoting standards of discrimination and taste that should help to broaden the whole musical outlook of the nation.

How far have we succeeded in fulfilling these tasks? How can we maintain them, how can we improve on them? Both on the specialist side and on the side of general musical education I think we may take a certain credit, provided we do not allow ourselves to slacken, or imagine there is no more we could do. We have now no reason to fear comparison with the products of musical institutions abroad, and there is no place in the world where a wider musical education can be had.

Our chief danger, and it is one which grows more acute as the public interest in music expands, is that we may lose something of that close and deliberate concentration on the very best which was, and always should be, our main concern.

We must never lose our high proportion of Scholarships. Many more have come to us since the foundation, and almost every year adds to them. They are the central arch of our fabric. We must never drift, if we can help it, into the position of depending on fees, either for the quality of our students or for the education we give them. Few of you can know how generous and disinterested our professors have been ever since the College began. They give you far more than we can adequately pay for. This is a long tradition and a splendid one, and we must never take this devotion for granted or cease to appreciate its immeasurable value.

The other principle we must hold fast is that we are not here to give a smattering of musical education to anyone. It does not matter which of the many professional careers you may eventually adopt, or indeed whether you ever become professional at all. Your business here is to become highly trained specialists, skilled and genuine artists, who will carry these standards wherever you go.

There are some curious ideas of education in the world to-day. Many people, who ought to know better, talk as though you need not be particularly skilled yourself if, as they say, you are only going to teach. Even Government departments are not always free of this fallacy. They sometimes give the impression that so long as a student gets a teacher's certificate of some kind, all is well. No policy could be more mistaken, or more damaging to education in the long run, and we have certainly no room for such views here.

Our duty here is to produce musicians of the highest possible quality, who may or may not teach for a livelihood. They will certainly never teach to any degree of distinction if they are mediocre musicians themselves. Mediocrity is the disease of too many systems of education to-day. It is bad enough in subjects which are purely utilitarian. It is lamentable in subjects which need careful appreciation, great skill, and cultivated taste. It is no doubt possible to give a veneer of elementary music to masses of people who have no particular aptitude for it, just as it is possible to handle a class or community with apparent competence, and yet have a very narrow background and very doubtful standards. Such methods are not for us.

I sometimes wish that Government offices, local authorities, and educational theorists would talk less about teaching methods and class man-

agement, and more about the essential intellectual and artistic equipment of teachers and scholars alike. Education authorities make the most elaborate and special conditions for dealing with defective children, and so they should. But what do they do for the exceptionally gifted? How many schools are there for children of potential genius specially staffed by teachers of exceptional endowment?

What I want to make clear is that we here are intended to provide precisely this expert quality of guidance for students of outstanding talent, and nothing must be allowed to deflect us from that primary purpose. There should be no limit to our studies, no end to our progressive standards of attainment. Only thus can we achieve the purpose of our foundation. Only thus can we properly serve both our own ideals and those of the art to which we all belong.

V FOR VICTORY

(. . . —)

The whole world is now familiar with the use of the first four notes of Beethoven's C minor Symphony in connection with this sign. But I wonder how many College students, past and present, are aware how these same four notes, when whistled, became a "recognition signal" to members of the musical profession far and wide.

It had its origin at the College, or, to be more precise, just outside it; and this is how it happened. I can speak from first-hand knowledge, because I was present and, indeed, was the only witness.

It was a Friday afternoon in the autumn of 1897. The College orchestra had been rehearsing in the corrugated iron building, since replaced by the concert hall, and the Fifth Symphony was one of the items of a forthcoming concert. Rehearsal was over. I, myself, was on the point of departing and had reached the pavement at the foot of the steps leading from the doors then labelled in large gold letters, "MALE PUPILS ONLY," when the door above banged violently and someone took the steps in two strides and landed beside me. It was the late Philip Lewis, a tall, long-legged, well-built young man, a fine violinist (one of the many then playing in the College orchestra).

"Seen anything of Barré?" he inquired.

He and Barré Squire were inseparables. They shared a desk in the orchestra, both at the R.C.M. and the theatre at which they were engaged. Theatres' orchestras in those days *were* orchestras. In other respects, Lewis and Squire, to quote Kipling's Mulvaney, "raised the devil in couples." For some reason Squire had packed up and hurried off. In response to Lewis's query, I directed his attention to the end of Prince Consort Road, down which in the gathering dusk Squire was hurrying. He had almost reached the corner, turning into Exhibition Road, when Lewis whistled. Squire walked on, so Lewis whistled again with the same negative result. He clicked his tongue in half-humorous annoyance, accompanying it with the three or four little backward jerks of the head which were a characteristic gesture of his. Then he put two fingers in his mouth and waked the echoes of the half-built and derelict block of "Liberator" flats on the opposite side of the road, with an ear-piercing rendering of the famous four notes.

Squire stopped. Lewis repeated the call and his friend turned and came back.

So was born the College whistle. Before the end of that term it had spread throughout the orchestra, so far as the "Male Pupils" were

concerned, and, for aught I know, the "Female Pupils" may also have breathed it.

It says much for the attainments of the College orchestral instrumentalists, that before many months had passed that whistle was being used all over England. It had spread to the great orchestras, such as the Queen's Hall Symphony Orchestra, the Royal Choral Society, and those of the great musical festivals of Birmingham, Leeds and the Three Choirs. It reached the Hallé Orchestra, the Richter Orchestra, and the Scottish, and so the avalanche went on. Musicians everywhere were using it. It travelled with various tours to the Dominions and Colonies, and finally, when Richter took the newer London Symphony Orchestra to the U.S.A., it was adopted there.

Of course, it always had pride of place with the R.C.M. The years might pass, friends and acquaintances become separated, but sooner or later the summons would be given and promptly answered, and it might happen anywhere.

I vividly remember a hot August morning in Cornwall some years after I had ended my studies. I had been swimming from the beach of a little cove near Tintagel and was enjoying a sun bath, and nothing was further from my mind than Prince Consort Road, when suddenly from the cliffs above came the old call, which brought me to my feet. I looked up and recognised the tall figure of Thomas Dunhill. He and two friends had come down to give a chamber concert; I was the only person in the village who possessed a piano worth calling such, and he had come to borrow it, having discovered by inquiry where I was staying and where I might be found. We had not met since he left College.

Another instance, just prior to the outbreak of war in 1914. It was told me by the late Cecil Forsyth. He was on holiday in Switzerland and was walking up a lonely valley, his thoughts again very far away from the College or any other of his musical activities. The call reached him from a crag above; he turned his steps thither and there, to his confessed amazement, he found Herbert Fryer, whom he had not met for years, but who, it appeared, had recognised him from quite a distance off.

I can well imagine that other and even more remarkable instances of such encounters could be given.

One more story of the days when the whistle had become the common property of the musical profession and even those outside it. We were returning from a musical festival in the North on a local train that would take us to the junction where, on the main line, we could catch the south-bound mail. It was a full train and the passengers were by no means all professional musicians. The carriage in which I sat held, amongst others, three enthusiastic bridge players, who wanted a fourth, and he, the friend they sought, was well down the train and there was no corridor. They decided to ask him to come along at the next stop. So one put out his head and let go the signal whistle. "Believe it or not," as one radio programme puts it, that whistle brought heads from every compartment. It was taken up all down the train and was finally repeated by the engine driver on the steam whistle as we ran into the station, where the fourth bridge player was found, the transfer effected, and all was well.

HERBERT FERRERS.

EARLY MEMORIES OF GUSTAV HOLST

By FRITZ HART

(Continued from the previous number)

Holst had matured rapidly and was already acquiring some of that technical mastership which was to be so remarkable a feature of his work in later years. There was a vast gap between *The Mystic Trumpeter* of 1904 and *Savitri* of 1909, although I cannot help feeling that there was far more of the essential Gustav in *The Mystic Trumpeter* than there was of Wagner, in spite of some glib criticisms the work received. In my opinion, for what it is worth, *The Mystic Trumpeter* unmistakably foreshadowed the composer of such works as *The Hymn of Jesus* and the *Ode to Death*, composed in 1917 and 1919 respectively. But *Savitri* is a work of rare perfection; it marked a very definite stage in the composer's development and still remains one of his most beautiful works. How one would like to see it performed in conjunction with Vaughan Williams' *The Shepherds of the Delectable Mountains*! I cannot imagine a more delightful "double bill."

As Gustav played *Savitri* to me, on his first grand piano, I can recall his almost surprised pleasure in the effect of his own work, just as I can recall my own joy in what he had made.

But before *Savitri* came *Sita*, a full-length opera in which he was playing the "big bow-wow," as he expressed it. I used to sing—as best I could—every voice-part in this work as he played it to me, two or three times a week. When it was finished Vaughan Williams, S. P. Waddington, Gustav and I—and possibly some others—took part in a general run-through of the opera, Waddington making an incredibly good job of reading at sight a tremendously awkward and none too legible piano-score. The rest of us—including the composer—sang or howled what we could. I remember Vaughan Williams taking me aside when it was all over and saying: "I can understand how Gustav gets some of his funny chords, but how the dickens he can invent some of those huge 'passages' is completely beyond me." Of two remarkable men, it is hard to say whether Gustav or R.V.W. was the more modest.

Gustav wrote the first act of the orchestral score of *Sita* with his own ever-troublesome hand, but then had to give in. As the opera had to be submitted for the Ricordi prize, and time was going on, Vaughan Williams—if he will forgive me for recording the fact—came to the rescue. Gustav biked over to East Sheen one morning and said that R.V.W. had given him twenty pounds to pay for a professional amanuensis, and hoped that I would accept the job. Of course I agreed, and would have done so without the consideration of twenty pounds—though it was a great deal of money for both of us in those days—but Gustav insisted upon giving me the money in advance, and on the spot. And thus it happened that I had the privilege of taking down the second and third acts of *Sita* from dictation. Gustav would sit at the piano with pieces of untidy manuscript before him, on which were almost undecipherable scrawls in pencil, while I sat at a small table beside him. It was slow work at first, but before long we evolved a mutually satisfactory technique and the large score grew more and more rapidly, until after some months of work the final double-bars were drawn.

This almost daily intercourse with Gustav was not only a happy renewal of our early student days, but an artistic experience of extraordinary interest and value to me. At no time, before or since, was I allowed to see so clearly into the composer's mind. Questions of balance, tone-colour, declamation, instrumental and vocal practicability and such things, came up for discussion with every page of the growing score. He

told me one morning that what with Vaughan Williams's suggestions, and those of other people, including my own, he "practically composed by syndicate"! Sometimes after a good-humoured wrangle about the advisability of doubling a horn passage with, say, the violas or bassoons, he would say, "Oh, damn it, I'm going to have my own way for once—just for a change." He always had a clear idea in his mind of what he wanted, so far as essentials were concerned, but all minor details—and even a good deal of important orchestral figuration—were worked out in the course of dictation. His brain worked very logically and with great clarity. He thought simply and directly. In fact, working with him day by day deluded me into thinking that the composition as well as the instrumentation of a big-scale work was one of the easiest things in the world! Somewhere about the middle of the third act we caught up to the place beyond which his sketches had not gone, and thus morning after morning I was able to see the music he had written either over-night or immediately before I arrived. It was an exciting experience, for by this time I was only less saturated with the spirit of *Sita* than he was himself. The new music always seemed to be such a direct consequence of what had preceded it, and so inevitably "right," that I could not imagine its being improved upon.

Here I may tell of how Gustav received me in 1920 on my first trip from Australia after an absence of eleven years. I had called on him at St. Paul's Girls' School and had been shown into his music-room. "I say, isn't this wonderful," he said, as with outstretched hands and beaming face he hastened over to the door by which I was entering. "First of all you have to look at this." Wondering what was coming, I followed him across the room to some music-shelves and suddenly found that the bulky full score of *Sita* was in my arms. "Just have a look at it—that's all; and now we can talk," he said.

Years after the composition of *Sita* Gustav would refer to it disrespectfully as his "Wagnerian opera." And so it was, to a certain extent. Yet at the time of its making he was so steeped in his Sanskrit studies that there was a most un-Wagnerian element in its spiritual conception. Wagner with his feverish mental activity seized upon any philosophy that would serve his creative needs at the moment, but Gustav had absorbed the spirit of the "Bhagavad Gita" so deeply that it had become an essential part of himself, and was always to remain so. Thus, though it was obvious that Gustav had assimilated much of the Wagner of "The Ring," including something of the Wagner of its more grandiose moments, there was still a great deal—in my opinion—of what was the genuine Holst in *Sita*, especially in those passages which were expressive of his blunt, direct and sometimes even rather gauche sincerity.

With Richter and Stanford as two of the three judges, it is strange that the Ricordi prize went to the work that was finally selected as the winning entry. £500—plus a production of his opera at Covent Garden—would have meant more to Gustav in those days than can readily be imagined. His disappointment was bitter, more especially as the winning opera proved of very little importance, either musically or dramatically. But it seems that Stanford disliked *Sita* intensely and unreasonably, and told Gustav that even if the other judges had voted for it he would have voted against it, if for no other reason than that Gustav had written passages for voices in bare fourths! The long months of labour, however, were not wasted, for he had benefited vastly by the experience of conceiving a very large work and completing it down to the last detail. More than this, it helped him to get Wagner out of his system and thus made it possible for him to write the beautiful *Savitri* two years later. *Sita*, I imagine, called for rather elaborate production—on Wagnerian lines. It had strange beings in it, very roughly analogous to the Nibelung tribe.

I remember that they built—off stage—a great bridge over a river. A rhythmic “hammering” motive—sounded by real hammers on real wood—was the chief feature of this part of the opera. It would have been stirring and effective in performance if the synchronisation of the orchestra with the behind-the-scenes hammers could have been managed satisfactorily—also very Wagnerian!

Another early one-act opera was written in those Richmond years. It was called *The Youth's Choice*, and was the first work, I think, in which he provided himself with his own libretto. Thus it must have preceded *Sita*, the “book” of which was also from his own pen. It seems to have disappeared, since it finds no place in the catalogue of his compositions, and Imogen does not refer to it in her book. I have quite forgotten the music of *The Youth's Choice*, but I can remember Gustav telling me how he wrote his rhymed verses. He ground out the rhymes first and then wrote the lines leading up to them!

When the ever-generous Balfour-Gardiner enabled Gustav, who was badly over-worked and run down, to go to Algeria on a much-needed holiday, I undertook his work at Morley College. This was in 1908, in the second year of his connection with this fine institution. There was an orchestral class, a choral class and a class for harmony and composition students. How Gustav contrived, three year's later, to give his performance of Purcell's “Fairy Queen” at Morley College I have never been able to understand. It must have been a labour of Hercules to bring such a thing about—even with all the outside help he was able to wring out of his friends. When I took my first orchestral class I had two violins, two flutes and a piano to play with, and the choral class was almost as unbalanced. But there was not one of Gustav's pupils who had failed to catch some of his own enthusiasm. The Holst spirit was already making itself felt in Morley College, and the foundations of his great work there had been well and truly laid.

On his return from Algeria, much improved in health, one of the first things he did when I went to see him was to dress me up in a burnouse he had brought back with him. I recall the incident vividly because it was on that occasion I received one of those stern reproofs to which even his best friends were liable at times. Still in the burnouse, if I remember rightly, I had idly taken into my hand a small manuscript-music book in which he told me he had jotted down some of his “Algerian” ideas. He watched me turn a few pages and then suddenly took it out of my hands, saying, “No—not that—you might as well look at a chap's love-letters as at his private sketches!” Having administered this reproof, in his usual quite impersonal manner, he was immediately his own cheery self again—not for one moment realising that he had been disconcertingly “Pontifical,” and had—at least momentarily—humiliated me.

His consciousness of the difference between what was right and what was wrong in his own eyes was very clearly defined. It was almost a matter of the difference between black and white with him. Things that most of us would have shrugged our shoulders at as of no great importance would wound him deeply. Criticism of the right sort, honest and intelligent criticism, he was always prepared to listen to, and profit by; but criticism that was inept—especially when it was concerned with a work written with a high purpose—either made him furious or, which was worse, sick at heart. When his early Symphonic Poem *Indra* was tried over by the College orchestra he was dreadfully hurt by something Sir Hubert Parry said to a few of us, and which unfortunately reached Gustav's ears. The work began with a very high note for violins that threatened to continue indefinitely—it was intended, I think, to depict the cheerless monotony of the skies over a fever-stricken, famished people. As the note went on and on Parry asked us if there was an escape of gas

somewhere! Naturally we all laughed, for the sound of that seemingly eternal thin, high note was distinctly like the hiss of escaping gas. Parry was only joking, and by no means unkindly; but Gustav felt, like the man in Browning's *Lover's Quarrel*, that "Wrong in the one thing rare, O, it is hard to bear." A man of Parry's essential fineness, he thought, had no business to make a jest of what to Gustav was a matter of grim earnest. In fact, Parry had fallen from his pedestal—which was a far graver matter than even his light-hearted depreciation of Gustav's very earnestly conceived music. It was impossible to convince him that Parry was merely jesting. It was a trivial incident, of course, but it was one of those straws that indicated from which quarter the wind blew—then as afterwards.

But side by side with what I have called the "pontifical" Gustav was the man whose sense of humour was enormous. The mystic, the artist, and the man of laughter were not three men but one man, and none ever really knew Gustav in the days of his early maturity who was not aware of this well-balanced trinity. I do not know anything that gave him more ecstatic pleasure at this period than a performance by Pelissier and his amazing little company of "Follies." It so happened that I conducted the first whole evening show Pelissier ever gave. Until he and his company opened at the *King's Theatre*, Hammersmith, the "Follies" had appeared only at the *Palace Theatre*, and as just one item in the evening's bill. At Hammersmith they played for a week, and I was able to invite Gustav to see some of their unforgettable performances. He revelled in the mad, clever nonsense of Pelissier and his brilliant fellow-artists, and drew the attention of the whole audience to himself by his tremendous laughter. Whether it was the *Dick Whittington* pantomime, the irreverent travesty on *Hamlet*, or the skit on Wagnerian opera, Gustav laughed consumedly and enjoyed himself every bit as much—even if in a very different way—as when he had first heard Bach's B minor Mass. He was never to forget either of these almost overwhelming experiences.

As the conscious play-boy, he was, paradoxically, unconsciousness itself; as, for instance, when he played the trombone in a very amusing work written by Thomas Dunhill for a "second-study" concert at the College. This arrant piece of programme-music, entitled *The Trials of an English Composer*, was written at Parry's suggestion. All its ten performers, and even the composer himself, as a composer, at that time were second-study students. The instruments employed were a quartet of strings, two pianists, an oboe, tympani, a horn and a trombone. For this strange combination Dunhill had composed what he called a "Decimino." It depicted an English composer in search of an idea for some great work he wanted to write, and who was badly hampered by the noises incidental to, and inseparable from, a busy neighbourhood presumably in the heart of residential London. The unfortunate man, in spite of all distractions—which included a trombone playing *The Death of Nelson* in the street beneath his window—at last hits upon his main theme. It is a mighty one, nothing less than one of the leading themes of Beethoven's C minor Symphony! He begins to work on it with enthusiasm. Presently an appalling thought strikes him: it is not his own idea. Beethoven—one of those ancients who steal the best ideas of the moderns—had forestalled him! But it was not only Beethoven's ideas that presented themselves to the poor composer, for Stanford had contributed themes from *Shamus O'Brien* and the *Cavalier Songs*—which, to Stanford's delight, Dunhill had very happily worked in combination. Stanford, by the way, made Dunhill pay him a shilling for the use of these themes! If I remember rightly, the only other material of any importance employed by Dunhill in this *Decimino* was a melodious second subject of his own. At the composer's request I—as poet laureate to the R.C.M., as Stanford called me—

wrote a set of verses, in rhymed triplets, which followed the incidents of Dunhill's musical story step by step, and was printed on the back page of the programme of the afternoon's concert. If any of my readers recall this memorable second-study concert—surely the only concert of this nature worthy of being recalled!—they cannot fail to admit that Gustav's playing of *The Death of Nelson* was its crowning glory. His long and usually pale face went a brilliant red as he blew the climatic and traditionally long-held note of the final phrase. Parry roared with laughter and every member of the audience did likewise. But none of us enjoyed it more than Gustav himself, though I am certain he never realised that he looked even funnier than he sounded!

The gift of laughter was to be of life-long service to him. Sooner or later it helped him to overcome many a mood of physical or mental depression. His sense of humour would come to his aid at most unlikely moments, such as when—just before he had the operation, two days after which he was to die—he wrote to me of the "bloody" mess involved in being cut up. As an example of a very different nature I can recall an incident which occurred on the top of a bus between Hammersmith Broadway and Piccadilly Circus. Gustav and I had involved ourselves in a difficult discussion of something more abstruse than usual. We were getting deeper and deeper into a quagmire of words that were beginning to clog our very thoughts when Gustav suddenly gave a great shriek of laughter and pointed to the pavement. There was Stanford—yellow-faced, with his top hat on the back of his head, his umbrella trailing behind him, and his half-closed eyes peering at vacancy through his ill-adjusted pince-nez—walking as if in a dream, in the direction of the Circus! "Charlie!" exclaimed Gustav ecstatically; "look at him—just look at him. Thank Heaven for Charlie. He has brought us down to earth, and not before it was time." To Gustav the sudden descent from our would-be sublimity to what at the moment seemed the ridiculousness of Stanford's appearance, was one of the great jokes—out of which every drop of humour had to be gratefully extracted, the presence of our wondering fellow-passengers notwithstanding. Not that Gustav was ever conscious of an audience on such occasions!

In the days of the great revival of interest in folk-song, Gustav and R.V.W. were immediately concerned in the movement which owed so much to Cecil Sharp. Only those of us who were brought into close touch with some of the enthusiasts who went through the length and breadth of England collecting the tunes which are England's most precious musical heritage can realise the excitement of that time. A few years later and most of these folk-songs would have disappeared, for cheap, mechanised music was already beginning to do its fell work. Gustav was right when he said that Cecil Sharp's name should be honoured above all others when—as Imogen puts it so well—"the time came for the English musical history of the twentieth century to be written." Both Gustav and R.V.W. had an unerring instinct for the harmonisation and treatment of these frequently modal tunes, but I have always felt it was largely due to R.V.W. that Gustav's steps were first guided along the straight and narrow path he was to follow so steadfastly; at the same time, I must admit that it has always been difficult, if not impossible, to say which of these two great friends had the greater influence over the other.

English folk-song, the Tudor madrigalists and Henry Purcell had a very large share in the making of the ultimate Gustav, as had his own *Rig Veda*, which were born of his intense preoccupation with Sanskrit literature and philosophy. A less fortunate influence—in my purely personal opinion—was that of Stravinsky in later years. Not Stravinsky's music necessarily, but Stravinsky's ideas. It was from Stravinsky he assimilated the notion of music as something which should be dissociated

from emotion. Gustav, perhaps, did not go quite so far as Stravinsky; but he once told me, most earnestly, that composers should sternly eschew what he described as the "domestic" emotions. On one occasion he said to a common friend for whose integrity I can vouch, "When I sit down to compose it is as though I were a mathematician attacking some absorbingly interesting problem." This was after he had written *The Planets*, in the years when his music was—even to some of his warmest admirers—showing signs of aridity. It is pleasant to remember, however, that such lovely things as the seven part-songs to words by Robert Bridges and the *Brook Green Suite* for strings were still to be written. With all the good-will in the world I could make only very little of *Egdon Heath*, which was composed between the dates of the above-mentioned works, and which the Melbourne Symphony Orchestra disliked so much at rehearsals that I had not the heart to put it down for performances. Indeed, I was rather relieved to have a more or less reasonable excuse for abandoning it. But to return to Stravinsky for a moment. Gustav once wrote to me about the profound impression *The Rite of Spring* had made upon him in the concert-room. It was a wonderful, glorious thing. A year or two afterwards, when I was with him in London, I referred to what he had told me in his letter. "Did I say that?" he asked. "Well, anyhow, I don't like it now!" A few years later a pupil of mine met him at a concert at which Stravinsky's clarinet pieces had been played. "They were very funny, weren't they, Mr. Holst," said my pupil. Gustav looked at him with a woe-begone expression on his face. "Funny?" he said. "Yes, they were; but, my dear boy, the appalling thing is that he didn't mean them to be funny!" So apparently the brilliant Stravinsky's feet of clay had begun to make themselves visible.

Gustav's unswerving loyalty to his friends needs no comment from the oldest of them all. For all his complexity as a musician of genius, at heart he remained to the end of his life very much of the boy with whom I used to walk in Kensington Gardens, discussing our Barnes operettas. Neither of us ever forgot those distant days when the world was an oyster we were determined to open. That Gustav opened his oyster—even if I am still trying to open mine—is happily a fact of which there can be no question whatever.

R.C.M. UNION

Most people would probably agree that in their school days the Summer Term was the best in the year, and perhaps this also holds good at College.

Certainly at R.C.M. it brings the Union party, which this year was on Thursday, July 8th. Being one of those responsible for the planning, it may appear somewhat boastful of me to describe the evening as a great success, but everyone seemed happy and created a sense of enjoyment. The attendance was not so large as last year, for quite a number of expected members and guests failed at the last minute, owing possibly to doubtful weather.

We assembled in the Donaldson Room, which no longer casts upon one that dark and depressing gloom so long associated with it—its walls are now light and its ceiling full of colours—in fact, it has all been cleaned and made into a most attractive room for lectures and meetings, and it was very fortunate that the work was just completed in time for the At Home.

After excellent refreshments, once more most cleverly conjured up by the Household Staff in spite of Lord Woolton's regulations, the entertainment was given in the theatre. Distinguished Old Students, namely

Margaret Bissett and Marie Wilson, regaled us with delightful songs and violin music, and the dramatic part of the programme was provided by Present Pupils, and great fun it was.

I wish to thank all the kind friends who helped with the arrangements, not forgetting the members of the Office Staff, who always devote so much of their time and interest to making the evening an enjoyment for everyone.

Union office hours will remain as before, from 2 to 4 p.m. on Tuesdays, when we welcome any members who can look in to see us.

PHYLLIS CAREY FOSTER, Hon. Secretary.

THE UNION "AT HOME"

"What a success the party was this year!" How many a time have we been able to say that and to look back on a series of bright memories of the "Party." Once again those who were able to be there will look back with pleasure and remember friends greeted and music and entertainment.

It was a happy arrangement to have the conversational and prandial part at the beginning, before we adjourned to the theatre. The weather kept us guessing until the last moment, as usual, and no wonder, considering the date—July 8th—was so near to that of St. Swithin, or St. Swithun, as no doubt the Director would prefer to spell it. But the evening finally came out sunny and warm, and we could enjoy the lawn and flower garden, and take a peep or two behind a discreet hedge to see beans and peas flourishing for the benefit of those who take lunch at College. Ample time was allowed for us to see all the people we wanted to speak to, and we carry with us a warm feeling of having greeted all those we had hoped to greet—surely one of the supreme tests of a good party.

From the programme in the Parry Theatre it would be invidious to single out any names for mention here. The programme is printed below and its quality speaks for itself. Neither would it be possible to compliment individually all the helpers "behind the scenes"—those who sat in the Union Office day after day from cold morn to chilly eve (oh, these English summers!) issuing cards of admission; nor those who devised and rehearsed, those who played and sang and acted, also numerous others, to all of whom we extend our most grateful thanks.

The programme may be said to have begun gravely and gradually descended—or perhaps we should say ascended or floated up—to the airy heights of light comedy. The violin solos had the grace we invariably connect with eighteenth century composers for that instrument. Folk songs of the "disease" type have an irresistible appeal for us all. In "Hullabaloo" we had a drama of "high life below stairs." Below stairs it truly was, for the scene portrayed the kitchen quarters of a London mansion, complete with choleric cook, haughty housemaid and amorous tweeny; and high life, because My Lady presently appeared with her "fwiend," Lady Headland (mother of the "wabbit"), and with her charming daughter, who, happy to relate, was not forced into wedlock with the quadruped.

The first scene of "Shopping" introduced us to Madame Lucette's salon, with its millinery, its young lady assistants and all the finery of such "établissements" in the far-off year of 1938. Anon entered the Customer, fur-coated and impressive. After much by-play with mirrors and millinerian creations, she sailed out triumphant with the most flimsy and fantastic foible that ever floated on the head of woman. The next scene

was the stern reality of the present day—outside the grocer's, the weekly ration queue. Here were charladies and children, a mother and a minx, representatives of the Forces, and, strange to say, Madame Lucette, too. When the shop opened there was much juggling with coupons and, I regret to say, some very suspicious "under the counter" business. The last poor shopper, like Old Mother Hubbard's dog, "had none," for at that moment appeared a notice chalked on a board—"SOLD OUT."

R. E.

PROGRAMME

VIOLIN SOLOS:

(a) Sarabande et Tambourin	...	...	...	...	<i>Leclair</i>
(b) Melodie	...	...	...	...	<i>Gluck-Kreisler</i>
(c) Rondo	...	...	...	...	<i>Mozart-Kreisler</i>

MARIE WILSON

FOLK SONGS:

Nutting Time (Suffolk)	...	...	...	arr. E. J. Mooran
Cuckoo Madrigal (Irish)	...	...	...	arr. Charles Wood
Searching for Lambs (Somerset)	...	...	...	arr. Eugène Goossens
Three little Tailors (Berkshire)	...	...	...	arr. Cecil Sharp
The Stepdaughter's Legacy (Swedish)	...	...	...	arr. Harry Stubbs
O dear, what can the matter be?	...	...	...	arr. Arnold Bax

MARGARET BISSETT

Accompanist: HARRY STUBBS

"HULLABALOO"

Comedy in One Act by Philip Johnson. Scene: The servants' sitting room of a house in Lexham Gardens.

Janet Colvyngham (mistress), Madeleine Dring; Melanie Colvyngham (daughter), Olive Hughes; Lady Headland, Violetta Williams; Mrs. Gosling (cook), Beryl Engel; Iris, Evelyn Peake; Ivy, Margaret Tiley; Ella, Eileen Wood.

"SHOPPING"

A Mime Play in One Act by Margaret Rubel, to music by Walton, Chissell, Debussy.

Chez Lucette, 1938.—Madame Lucette, Violetta Becket Williams; Head assistant, Madeleine Dring; Two under-assistants, Olive Hughes and Pat Gilder; Dowager, Yona Gailit.

The Grocer's, 1943.—Grocer, Beryl Engel; The lady who obliges, Honor Trollope; Ambulance Driver, Margaret Tiley; Mother and baby, Myrtle Beales; Madame Lucette, Violetta Becket Williams; Charlady, Fraye St. George Kirke; W.V.S. girl, Evelyn Peake; Glamour girl, Madeleine Dring; Children, Olive Hughes and Pat Gilder; Refugee, Noreen Mason; Student, Eileen Wood; Dowager, Yona Gailit; Girl at the cash desk, Doreen Browning.

Pianist: Joan Chissell.

Producers: Doris Johnstone and Margaret Rubel.

THE ROYAL COLLEGIAN ABROAD

All information intended for the next "Royal Collegian Abroad" should reach the Editor or Hon. Secretary of the Magazine by December 1st.

Collegians will rejoice to learn that George Wall, so long reported missing in Malaya, is now known to be alive, though unfortunately he is a prisoner of war in Japanese hands. By a wonderful coincidence he and Denis East are in the same camp, for Molly Panter, Denis East's fiancée, received a postcard from him in July—it had been thirteen

months on the way—in which he said: "I am in the best of health and unhurt. George Wall sends his best wishes. Both comfortable." The best wishes of all Collegians go to them for their safe return and happiness and to Mrs. Wall (Mary Beaton) and Molly Panter.

Norman Harley Glegg was still a pupil at the R.C.M. when he volunteered for service in 1939 before war broke out. He was sent to Libya in 1941 with the Royal Corps of Signals, and later was awarded the Military Medal for distinguished services on the field at Tait-el-Essem, near Sidi Resegh. He was with a party of three men, two of whom were killed and one badly wounded by enemy dive-bombing. Despite continued intensive bombings, he attended to his wounded comrade and then returned to duty on his W/T set and continued to maintain communication.

Dr. and Mrs. Harold Darke (Dora Garland) celebrated their Silver Wedding on July 25, when the occasion was marked by a large tea-party at King's College, Cambridge. Next day, July 26th, Dr. Darke gave his thousandth Organ Recital at St. Michael's, Cornhill, London. We offer congratulations on both events and wish Dr. and Mrs. Darke an even happier Golden Wedding twenty-five years hence.

Early in the Midsummer Term the R.C.M. orchestra gave an overseas broadcast from the College Concert Hall.

In connection with the Exhibition of Music in the Soviet Union held at Messrs. Novello's, 160, Wardour Street, W., from June 21 to July 4, a lecture on Glinka was given by Constant Lambert.

Starley Bate (who is at present in America) spoke there at the National Federation of Music Clubs' biennial convention, and said that in his opinion music had had more effect on the war in Britain than the war had had on music. He quoted Dr. Vaughan Williams as declaring that music-making was at this moment at the greatest activity in English history.

LONDON

LONDON PHILHARMONIC ORCHESTRA. Sir Adrian Boult conducted the London Philharmonic Orchestra on April 4 at Menuhin's last recital in the Royal Albert Hall; he also conducted the concert on April 18. On May 5 a concert was given in aid of the Child Welfare Section of Battersea Central Mission, at which Dr. Malcolm Sargent conducted. George Weldon conducted the orchestra on May 9, and Richard Austin on May 23, when the programme consisted entirely of Beethoven's works. On June 3, the anniversary of Dunkirk, Sir Adrian Boult conducted a concert which included Bliss's Fanfare for heroes, and Parry's "Blest Pair of Sirens" and "England." Arnold Greir was at the organ. The Grieg centenary concert on June 13 was conducted by Dr. Malcolm Sargent.

LONDON SYMPHONY ORCHESTRA. On April 3 Sir Adrian Boult conducted a concert at the Stoll Theatre, and on the evening of the same day Vaughan Williams's "Running Set" and "Greensleeves" were included in the programme, conducted by Sir Henry Wood. On April 7 the Blackfriars Singers gave a concert with Dr. Osborne Peasgood at the organ. Richard Austin was the conductor on April 18, and on April 25 George Weldon conducted a Beethoven programme. Cyril Smith played on May 16. On May 30 Britten's "Matinées Musicales" (2nd suite of five movements from Rossini) was given its first public performance. On June 20 Sir Adrian Boult conducted a performance of Butterworth's "Shropshire Lad," and on July 4 Dr. Malcolm Sargent conducted a concert at which Cyril Smith was the soloist.

ROYAL CHORAL SOCIETY. "Messiah" was performed on April 23, conducted by Dr. Malcolm Sargent.

B.B.C. SYMPHONY ORCHESTRA. Three concerts were given at the Royal Albert Hall on May 19 and 26 and June 2 under Sir Adrian Boult. The

programmes included Holst's "Planets" (May 19), Vaughan Williams's Tallis Fantasia (May 26), and Beethoven's Choral Symphony (June 2), when Parry Jones was one of the soloists. The B.B.C. Choir gave its first wartime concert on June 26 at Kingsway Hall, conducted by Leslie Woodgate. Marie Wilson and Dr. Thalben-Ball were among the soloists. The concert was in aid of the Middlesex Hospital.

THE LONDON CHAMBER ORCHESTRA, conducted by Anthony Bernard, played Ireland's Concertino Pastorale at their concert on May 5. On June 1 "On Wenlock Edge," by Vaughan Williams, was performed, and on June 30 the programme included Britten's "Les Illuminations" and Dr. Gordon Jacob's arrangement of Dibdin's "The Ephesian Matron."

THE NEW LONDON ORCHESTRA, which meets at Friends' House, played Britten's "Sinfonietta" on April 7; on April 14 Cyril Smith played Moeran's "Lonely Waters" and "Whythorne's Shadow"; Howard Ferguson's Serenade was played by Moiseiwitsch on April 21, and on April 28 Albert Sammons played Max Bruch's violin concerto and "The Lark Ascending," by Vaughan Williams. Cyril Smith was the soloist on May 16, and on May 23 Britten's 2nd Suite of five movements from Rossini was played.

JACQUES STRING ORCHESTRA (conductor Dr. Reginald Jacques, leader Ruth Pearl). The programme of the Boosey and Hawkes concert on May 19 included Armstrong Gibbs's Concertino for piano and strings (first London performance), Bridge's Suite for string orchestra, and the first performance of Howells's 1st Suite for string orchestra, which is dedicated to this orchestra. Another concert was given on May 22. The orchestra accompanied the performances of the Bach choir on April 11 ("St. Matthew Passion," Royal Albert Hall, leaders Ruth Pearl and Irene Richards); on May 17 ("Messiah," Westminster Abbey); and on June 19 (works by Vaughan Williams and Bliss, Royal College of Music). Details of these concerts are noted in the account of the Bach Choir's performances.

LONDON WOMEN'S STRING ORCHESTRA (conductor Kathleen Riddick), assisted by Marie Goossens (harp), gave a concert of British string music on May 3. The programme included "Five Variants on Dives and Lazarus," by Vaughan Williams, for string orchestra and harp; "By the tarn," by Eugène Goossens, and Britten's Variations on a theme by Frank Bridge.

PROMENADE CONCERTS. The Promenade Concert season in the Royal Albert Hall began on June 19 and ended on August 21. Sir Adrian Boult was one of the two associate conductors. Collegians were frequently represented at the concerts as composers or executants. At the Handel-Bach concert on June 23 Léon Goossens and Dr. Thalben-Ball played. On June 24 Dr. Vaughan Williams conducted the first performance of his new Symphony in D; Cyril Smith was the solo pianist, and Ireland's Epic March was included in the programme. A new suite, "Heyday Freedom," by Inglis Gundry, made its début on June 26. Olga Haley sang on June 29. Landon Ronald's Scena, "Adonais," and Constant Lambert's "Rio Grande" were given on July 3; Eugène Goossens's 1st Symphony was given its first performance in England on July 6; Cyril Smith was the soloist at this concert. On July 10 Ireland's pianoforte concerto was played, and Britten's Scottish Ballad for two pianos and orchestra was played for the first time in England, the composer being one of the pianists. At the concert on July 11 (postponed from July 7) Bach's concerto for four pianofortes and strings was played by Antony Hopkins, Barbara Hill, René Selig and Freda Caplan. On July 16 Bridge's Suite, "The Sea," was played; Vaughan Williams's "Songs of Travel" were sung on July 17; Howard Ferguson played in a performance of Brahms's "Liebeslieder" for pianoforte duet and voices.

on July 21, Leslie Woodgate conducting the voices. On July 23 Frederick Thurston played Mozart's clarinet concerto in A, and Joan and Valerie Trimble played the same composer's concerto in E flat for two pianos. On July 24 Ireland's "London Overture" was played, and Dr. Thalben-Ball was the soloist in Handel's organ concerto No. 7. Bliss's Four Dances from "Checkmate" were played on July 26, and James Whitehead played in the Brahms double concerto. Irene Kohler played at the concert on July 29, and at the same concert Vaughan Williams's Tallis Fantasia was played. On July 30 Howells's "Puck's Minuet" and "Procession" and Moeran's violin concerto were performed, and Cyril Smith played. On July 31 Ireland's "These things shall be" was given, Stanford's Songs of the Sea were sung, and Cyril Smith was one of the solo pianists in Saint-Saëns's "Carnaval des animaux." Parry Jones was the singer on August 2. The violin concerto by Sir George Dyson was played by Albert Sammons on August 3. Sir Walter Alcock was solo organist at the Bach-Handel concert on August 4. Dr. Thomas Dunhill conducted the first performance of his Waltz Suite on August 5, and on August 7 Léon Goossens was the soloist in the oboe concerto by Cimarosa-Benjamin. Victor Hely Hutchinson was the solo pianist on August 7; on the following night Edmund Rubbra's Sinfonia Concertante for pianoforte and orchestra was given its first performance, the composer being one of the soloists, and Holst's Ballet Suite "The Perfect Fool" was also played. Parry Jones sang at the Wagner concert on August 16; Marie Wilson and Cyril Smith were among the soloists at the Bach-Elgar concert on August 18. Moeran's new Rhapsody for pianoforte and orchestra was given its first performance on August 19. Parry Jones sang at the penultimate concert on August 20, and Trefor Jones was the singer at the last night of the season, when he sang two songs from Rutland Boughton's opera, "The Immortal Hour," and the programme included two movements from Holst's "Planets."

NATIONAL GALLERY CONCERTS. The 1,000th concert took place on July 23, when Dame Myra Hess played concertos with the New London Orchestra.

Kathleen Long played on March 31 with James Whitehead (cello); on April 5 songs by Parry, Vaughan Williams, and Howells were sung; the Blech Quartet (James Whitehead, cello) played on April 8, and Barbara Hill, on April 12, took part in a recital at which her solos included Bliss's Little Elegy. James Harvey Phillips played on April 13; on April 14 Angus Morrison gave a recital; and Albert Sammons on April 16; on April 19 Frank Merrick played. The Stratton Quartet (Irene Richards, 2nd violin) were the artists on April 29, and on April 30 Millicent Silver and John Francis played. The Grinke-Forbes-Phillips Trio (James Harvey Phillips, cello) played on May 3; the Menges Sextet, on May 6, played Vaughan Williams's double trio for strings; Olive Groves and George Baker sang a Gilbert and Sullivan programme on May 7. On May 11 Antony Hopkins played, his solos including a Toccata of his own; James Whitehead played (with Eda Kersey) on May 12. On May 17 Michael Tippett's quartet in F sharp was performed, and the Menges Quartet played on May 19. Parry Jones sang on May 20, his programme including songs by Rebecca Clarke, Ireland and Moeran; Angus Morrison played with the London Wind Players (Natalie and Cecil James, oboe and bassoon, Norman Delmar, horn) on May 26, and on May 27 Somervell's "Maud" cycle was sung. A string quartet by Britten was played on May 28, and Eiluned Davies gave a recital on May 31. The piano quartet in A minor by Howells was played on June 1; on June 3 Eric Gritton played Howard Ferguson's piano sonata. The London Philharmonic Wind Ensemble (Charles Gregory, horn) played on June 4, and the Rosé Quartet (E. Tomlinson,

viola) on June 11; Howard Ferguson played in duets on June 14. On June 17 the Stratton Quartet (Irene Richards, 2nd violin) played; the Menges Quartet on June 23, and on June 24 Bliss's sonata for piano and viola was played by Kendall Taylor, Max Gilbert being the viola. Léon Goossens gave a recital on June 25; the programme included Three Short Pieces for piano by Dunhill. Irene Kohler was the pianist on June 26; on June 30 Frank Merrick played violin sonatas with Henry Holst. The Blech Quartet played on July 2, and on July 5 Leonard Isaacs took part in a recital for piano and violin. Colin Horsley played on July 6, and Kathleen Long (with Eda Kersey) on July 14. On July 15 James Harvey Phillips played, and on July 20 he and James Whitehead were the two cellists in a performance of a transcription for strings of Bach's Art of Fugue. Olga Haley sang on July 22, accompanied by Howard Ferguson; her programme included songs by Parry and Rutland Boughton.

ROYAL EXCHANGE CITY LUNCH-TIME CONCERTS. Howard Ferguson joined Jean Stewart (viola) in a Brahms Programme on May 14; Maria Donska gave a pianoforte recital on May 17; Howard Ferguson's Partita for two pianos was played on May 19; and on May 20 Kendall Taylor took part in a programme of piano and violin sonatas. Britten's "Seven Sonnets of Michelangelo" and his arrangements of folk songs were given on May 28, Britten being the pianist. The Blech Quartet played on June 1, and Isolde Menges and Howard Ferguson on June 2. Vera Benenson gave a recital (Beethoven programme) on June 3; the Kamaran Trio (Kathleen Markwell, piano) played on June 4; an organ prelude arranged by Brewer and Ireland's "Merry Andrew" were played on June 10, and the Grinke-Forbes-Phillips String Trio played on June 11. On June 23 the string section of the R.A.F. Orchestra played, including in their programme Two Sketches for orchestra by Gordon Jacob; Leonard Isaacs was the pianist. Kathleen Long played on June 28 and Frank Merrick on June 29. On July 7 Léon Goossens played, and Frank Merrick on July 9. The Hirsch String Quartet (J. Harvey Phillips, cello) played a Fantasy string quartet in one movement by Howells on July 13; on July 14, in a programme of French music, some songs arranged by Britten were sung. Songs by Herbert Hughes, Vaughan Williams, Boughton and Coleridge Taylor were sung on July 23 at a recital by Henry Weldon; on July 27 Albert Sammons took part in a piano and violin recital; John McKenna sang on July 28, and Léon Goossens played with the Grinke-Forbes-Phillips String Trio on July 30.

THE BACH CHOIR. The annual performance of Bach's "St. Matthew Passion" was given in the Royal Albert Hall on April 11, Dr. Reginald Jacques conducting. William Parsons sang the chief bass part, Dr. Thornton Lofthouse played the continuo, Harry Stubbs was at the organ, and Léon Goossens and John Francis played the oboe and flute solos. On May 17 "Messiah" was sung in Westminster Abbey. William Parsons was the bass soloist, Dr. Peasgood was at the organ, and Antony Hopkins played the continuo. An invitation concert was given on June 19 at the Royal College of Music, the works performed being Vaughan Williams's Serenade (originally written for sixteen solo voices), his "Towards the unknown region," and Bliss's Pastorale, "Lie strewn the white flocks." In this programme Peggy Hurd was the soloist. At all these concerts the Choir was accompanied by the Jacques String Orchestra (leader Ruth Pearl).

BOOSEY AND HAWKES CONCERTS. On April 28 the works performed included Gordon Jacob's quintet for clarinet and strings (first performance), the clarinettist being Frederick Thurston, and Britten's string quartet No. 1 (first performance in England). Vera Parker Crook accompanied a group of songs. The Jacques String Orchestra played on May 19 (for which see above). On June 11 the following works were

performed: Bliss's "Rout," "Madame Noy," and "Rhapsody," and Elizabeth Lutyen's "Concerto for nine instruments." Constant Lambert conducted a small ensemble, in which James Whitehead played cello. Songs were sung by Trefor Jones.

GERALD COOPER CONCERTS. On May 10 the artists were the London Wind Players (Natalie James, oboe; Marion Grieg, clarinet; Cecil James, Bassoon; Norman Delmar, horn) and Angus Morrison (pianoforte). The Blech Quartet (James Whitehead, cello) played on May 17. On June 7 Léon Goossens played with the Grinke-Forbes-Phillips Trio (J. Harvey Phillips, cello); and on July 10 with part of the Boyd Neel Orchestra. Four Hymns by Vaughan Williams, for tenor voice and strings, were sung, and also part-songs and motets by Stanford, Holst and Rubbra. Mocran's string quartet and Bliss's oboe quintet (Léon Goossens, oboe) were played on July 24.

WALTER GOEHR CONCERTS. Léon Goossens played Bach's concerto for oboe and strings on April 17; Britten's "Les Illuminations" was given on May 15; and on July 17 Michael Tippett's concerto for double string orchestra had its first performance.

THE SOCIETY OF WOMEN MUSICIANS. Kathleen Cooper took part in an hour of English music on April 30. At the concert on May 22 Isabel Bedlington accompanied. On June 3 Dorothea Webb gave a song recital, when Masefield's "The Sea Man," a poem "spoken and sung," with music by Rebecca Clarke, was a feature of the programme, and songs by Bliss and Ireland were sung. On June 26 a lecture on Music and Psychology was given by Frank Howes; at the concert on July 15 songs by Arthur Benjamin, Armstrong Gibbs and Hely-Hutchinson were sung, and Michael Tippett's second string quartet was played.

MORLEY COLLEGE CHOIR AND ORCHESTRA. On April 10 a programme was played of music for recorders and for oboe (Natalie James), flute (John Francis), and percussion (Michael Tippett). The Choir sang madrigals under their conductor Michael Tippett on May 5, and on May 24 his second string quartet was played. On June 5 the following works were performed: "Boyhood's End," by Tippett, for voice and piano, Benjamin Britten being the pianist, and Britten's "Seven Sonnets of Michelangelo," Antony Hopkins playing the piano part. The Choir sang a programme of unaccompanied music on July 17, which included the first performance of Antony Hopkins's Songs from Cyprus, and of Tippett's "The Windhover" and "The Source"; also Britten's "Ode for St. Cecilia's Day," conducted by the composer.

ST. MICHAEL'S, CORNHILL. The thousandth recital in Dr. Harold Darke's series of Monday lunch-hour organ recitals was given by Dr. Darke on July 26. This number does not include his Bach Recitals each autumn. The St. Michael's Singers gave a performance of Bach's "St. John Passion" on April 10.

THE GOLDSMITHS' CHORAL UNION sang Bach's B minor Mass in the Royal Albert Hall on April 24. Grace Bodey was one of the soloists, Dr. Thornton Lofthouse played the continuo, and Arnold Greir was at the organ. On June 5 "Hiawatha" was sung.

On April 10 Bach's B minor Mass was sung in Southwark Cathedral under the direction of Dr. E. T. Cook. Among the soloists were Grace Bodey and William Parsons.

The Committee for The Promotion of New Music gave a concert at the M.M. Club on May 28. The programme included the following: Sonata for flute and piano played by John Francis and Millicent Silver; string quartet by Leonard Salzedo, played by Winifred Roberts and Neville Marriner (violins), the composer (viola), and Pamela Hind (cello). The Hon. President and Hon. Vice-President of the Committee are Dr. Vaughan Williams and Mr. Arthur Bliss.

A concert of works by Vaughan Williams was given on April 30 at Wigmore Hall by Natalie and Cecil James, Millicent Silver and the Blech Quartet (James Whitehead, cello).

A new work by Benjamin Britten—Prelude and Fugue—was specially written for, and performed at, the tenth anniversary concert of the Boyd Neel Orchestra. At the same concert Bliss's Music for String Orchestra was played.

A concert consisting of works by Imogen Holst was given at Wigmore Hall on June 4. The works performed were: Six choral settings of folk songs; Suite for string orchestra; Serenade for flute, viola and bassoon; Three Psalms for chorus and string orchestra. The three latter works were "first performances." The artists taking part included Eve Kisch (flute), Jean Stewart (viola), the B.B.C. Singers conducted by Leslie Woodgate, and the Jacques String Orchestra conducted by Imogen Holst.

OLD MUSIC WITH OLD INSTRUMENTS. This group of artists (Cicely Arnold, singer, Rowena Franklin and Marshall Johnson, violins, and Edith Lake, cello) performed Three Rondelets for voice, two violins and cello by Vaughan Williams at their Home Music Circle on May 1.

CONCERTS OF FRENCH MUSIC. Howard Ferguson was the pianist on May 7 with the London Quartet and Victor Watson played the double bass. On May 13 Natalie and Cecil James (oboe and bassoon) joined Benjamin Britten in a concert, and on May 20 Kathleen Long and Gwen-dolen Mason (harp) were among the artists taking part.

THE LONDON WELFARE CONCERTS. The special series at the Piccadilly Theatre on Sunday afternoons ended on April 25 after a twelve weeks' season. The usual London Welfare Concerts given throughout the London District under the direction of Captain Graham Carritt, with three soloists on chamber concert lines, have continued through the summer. During this period Margaret Bissett, Janet Smith-Miller, and Rose Morse have sung at these concerts, of which 198 have now been given since their inception in January, 1941. The 200th concert took place on August 17.

Margaret Bissett and Harry Stubbs took part in C.E.M.A. tours of factories in London and the Home Counties during January and April. Margaret Bissett took part in Y.M.C.A. tours for C.E.M.A. in Bristol area during March and April, and she gave a recital for the City lunch-hour concerts in the Museum, Bristol, on March 17; sang the contralto solos in the Christmas Oratorio for the Oxted Choral Society (conductor Dr. David Moule Evans) on January 30; took part in a performance of Bach's cantata, "God's time is the best," at Tonbridge School (Dr. Allen Bunney) on April 4, and in subsequent performances with Dr. Thomas Armstrong and Dr. Bunney at Tunbridge Wells and Crowborough on May 15 and June 12. With Harry Stubbs she gave a recital on June 9 at Streatham Hill High School for the reopening of their Music Society. The programme included songs by Stanford, Vaughan Williams and Moeran.

MISCELLANEOUS

Dr. Lloyd Webber gave a lecture-recital, "Survey of English Organ Music," at King's College, Strand, on February 2.

Amy Vose gave a song recital on April 16 in St. Ninian's Presbyterian Church, Golders Green, at which she sang songs by Ivor Gurney. On April 11 Somervell's "The Passion of Christ" was sung.

On April 20 Dr. Malcolm Sargent and Albert Sammons gave a piano and violin recital in Wembley Town Hall; on the same date Kathleen Long and James Whitehead (cello) took part in a concert of modern Netherlands music at Wigmore Hall; and the Rosé Quartet (E. Tomlinson, viola) gave a concert for the Austrian Musicians' Group.

A vocal recital was given on May 6 by Norah Scott Turner, assisted by the Donska Trio (Maria Donska, piano).

The Croydon Symphony Orchestra gave a concert on May 9 in aid of the W. H. Reed Memorial Fund. A Slow Movement for strings by Dr. Reed was played.

Albert Sammons and Geoffrey Tankard gave a violin and piano recital in St. James's Church, Sussex Gardens, on May 10.

Cyril Smith played with the Pinner Orchestra in Wembley Town Hall on May 14.

On May 15 Albert Sammons played a Beethoven programme at his recital with the London Promenade Orchestra at Kingsway Hall.

A musical festival was held at St. John's, Ladbrooke Grove, from May 23 to 27. Albert Sammons was among the artists taking part. Part of "Elijah" was sung under the direction of Dr. E. T. Cook.

At a recital of music for viola and piano given at Wigmore Hall on May 24 by Lionel Tertis and Clifford Curzon, Bliss's Sonata for viola and piano was played. This work was also played on July 28 by Lionel Tertis and Solomon.

Maria Donska gave a piano recital at Wigmore Hall on May 27.

Léon Goossens played at a concert given at Wigmore Hall in aid of the People's Dispensary for Sick Animals (P.D.S.A.).

On June 3, in the Polytechnic Reading Room, the Ebsworth Quartet played Vaughan Williams's Quartet in G minor; and in the same place, on June 10, Eric Gritton was the pianist in a performance of Eugène Goossens's Sonata for piano and violin.

On June 15, May Harrison gave a recital, as the first of a series of Sunday night concerts, in St. Martin-in-the-Fields.

George Baker and Olive Groves took part in "70 Years of Song" in the Royal Albert Hall on June 16. Leslie Woodgate conducted the choir on this occasion.

On June 26 a choirboys' festival took place in Westminster Abbey, when boys drawn from about 400 choirs affiliated to the School of English Church Music sang Evensong under the direction of Sir Sydney Nicholson, with Dr. Peasgood at the organ. Among the works sung was Parry's "Jerusalem."

The Modern Orchestra, on June 26, gave Tippett's Fantasia on a theme of Handel.

The Westminster Abbey special choir started work again on June 29 with a Festival Evensong, when Parry's anthem, "I was glad," was sung. Sir Walter Alcock accompanied and Dr. Peasgood conducted.

Iris Loveridge took part in a piano and song recital with Patricia Davies at Wigmore Hall on July 4.

On July 7 Kathleen Long played with the Boyd Neel Orchestra at Wigmore Hall.

The Rowena Franklin String Quartet (Rowena Franklin and Dorothy Everitt, violins, and Edith Lake, cello) gave a concert on July 29 at 74 Grosvenor Street.

The large Thames-side area of Thurrock recently held its first musical festival, when Arnold Goldsborough held a non-competitive session for various choral classes.

An orchestral concert was given in Central Hall, Westminster, by the London Telecommunications Region in aid of the Merchant Navy Comforts Fund. The programme included Stanford's "Songs of the Sea" and Bruch's violin concerto, played by Albert Sammons.

THE PROVINCES

ABERDARE. Under the auspices of the Three Valleys Festival in South Wales, regional festivals were held at Aberdare, Newport, and Bargoed. Dr. Reginald Jacques conducted.

ABERDEEN. Dyson's Three Songs of Praise were sung at a concert given by the University Choir.

BELFAST. At a festival of Parish Church Choirs on May 2 Stanford's Service in B flat and Parry's "England" were sung.

BIRMINGHAM. The programmes of the City Orchestra have included the following works: Vaughan Williams's Pastoral Symphony, Ireland's Epic March, and Moeran's violin concerto. Albert Sammons gave a recital of violin sonatas on April 3. A "Leslie Heward Memorial Concert,"—made possible (in the words of the programme-note) by the generosity of the members of the City of Birmingham Orchestra, Dame Myra Hess and Sir Adrian Boult—was given in the Town Hall on June 11. The Tribute to Leslie Heward printed in the programme was written by Professor Victor Hely-Hutchinson.

BOURNEMOUTH. Flora Nielsen sang a group of English songs at a concert given by Gordon Bryan in April. They included an arrangement by Gordon Bryan of Vaughan Williams's "The Water Mill" for string quartet. Sir Adrian Boult conducted one of the "50th birthday" concerts of the Bournemouth Municipal Orchestra.

BRISTOL. Dyson's "The Canterbury Pilgrims" was performed by the combined choirs of the Bristol Choral Society and Philharmonic Society. The Festival of the Friends of Bristol Cathedral was held in June. A setting of the Nunc Dimittis by Walford Davies, dedicated to Dr. Hubert Hunt, was sung at the close.

BROMLEY (Kent). Dyson's "The Canterbury Pilgrims" was sung by the Ripley Choir on June 5, conducted by the composer.

CAMBRIDGE. On March 10 the C.U.M.S. gave the first performance of Patrick Hadley's "Travellers."

CHELTENHAM. Butterworth's "A Shropshire Lad" was played on June 8.

CHESHAM. Parry's "Blest pair of sirens" was sung at a concert on June 8.

DORKING. On April 3 Dr. Vaughan Williams conducted a performance of Bach's "St. Matthew Passion," and on May 8 Eric Gritton was the accompanist in a performance of Parry's "Job."

EDINBURGH. A service by Stanford and Charles Wood's anthem, "Sanctuary of my soul," were among the works sung to illustrate the development of English Church music. At the last Reid concert of the season on March 6, Cyril Smith was the pianist and Professor Sydney Newman the conductor. Evelyn Jackson (now in the A.T.S.) sang in two concerts given in St. George's West Church. The audience of over 1,000 people formed the choir and sang the choruses in "Messiah." At a joint concert given on April 27 by the Edinburgh Promenade Choir with the Lauriston Church Choir, Holst's "Turn back, O man" was sung.

GLASGOW. Under the direction of Dr. Bullock, the Bach Cantata Choir sang the following works: "Corinna's Maying," for chorus and orchestra and a concerto piccolo (both by R. O. Morris), Dyson's Three Songs of Praise, and Vaughan Williams's 100th Psalm.

GUILDFORD. Vaughan Williams's "Folk Song Suite" was played at a concert by the Guildford Symphony Orchestra on June 19, conducted by Claud Powell.

HASLEMERE. Bach's "St. John Passion" has been sung by the Musical Society, conducted by Anthony Bernard.

HEREFORD. Vaughan Williams's Benedicite was sung by the Hereford Choral Society under Dr. Hull.

HUDDERSFIELD. "Hiawatha" was sung by the Choral Society at the close of its season. Dr. Malcolm Sargent conducted and Olive Groves was one of the soloists.

HULL. George Welldon conducted three of the concerts during the International Music Week, June 7 to 12. At the concert on June 9 Albert Sammons played.

LEEDS. Richard Austin conducted the last of the Sunday concerts given by the Northern Philharmonic Orchestra. Léon Goossens took part in the second of four concerts given at the University on May 21.

LIVERPOOL. Herbert Ellingford retired in May from the post of City organist at Liverpool after thirty years of distinguished work. He has given about 1,500 recitals in St. George's Hall, besides many others in different parts of the country, and has also published several works on subjects connected with the organ. Among the works performed at recent Philharmonic concerts under Dr. Malcolm Sargent have been Britten's Sinfonia da Requiem and Vaughan Williams's "Dona nobis pacem" on February 28; "Judas Maccabeus," April 3, with the Welsh Choral Union and Ruth Naylor and Parry Jones as soloists.

MANCHESTER. Bliss's Music for Strings was played at the Halle concert on February 21, conducted by Leslie Heward. Dr. Malcolm Sargent and Sir Adrian Boult conducted at subsequent concerts.

NEWBURY. Vaughan Williams's 100th Psalm was sung in Newbury Parish Church at a C.E.M.A. concert.

NORTHAMPTON. William Parsons sang in a performance of "Judas Maccabeus" by the Northampton Musical Society on March 12.

NORWICH. At the concert given by the Philharmonic Society on February 28, Dr. Gordon Jacob conducted his Chaconne on a theme from Vaughan Williams's "Job" and his Passacaglia on "Oranges and Lemons." On April 10 the Norwich Chamber Orchestra played Britten's Simple Symphony.

OXFORD. Arthur Benjamin's Overture to an Italian comedy was played by the Oxford Orchestral Society on March 4, Dr. Thomas Armstrong conducting. At the opening concert of the Summer Festival of the Arts, Dame Myra Hess and Sir Hugh Allen played Bach's concerto in C minor for two pianos. Dr. Thomas Armstrong recently conducted the Oxford Bach Choir and Orchestral Society in a performance of Bach's B minor Mass.

OXTED. A concert was given by the Oxted and District Choral Society on May 15 under its conductor, Dr. David Moule Evans. The programme included a Divertimento for string orchestra by Dr. Evans. A number of the performers taking part in the concert were either past or present members of the R.C.M.

ROCHESTER. Holst's "Hymn of Jesus" and his Two Psalms were among the works sung in the Cathedral by the Choral Society.

SHEFFIELD. The first performance of Walthew's Introduction and Air for bassoon and piano was given at a chamber concert on April 10.

WEMBLEY. Albert Sammons and Dr. Malcolm Sargent gave a recital of works for violin and piano on April 20.

WINCHESTER. Dyson's Three Songs of Praise were sung on April 14 in Holy Trinity Church.

WINDSOR. The Windsor and Eton Choral Society at its second concert of the season sang Vaughan Williams's "Dona nobis pacem."

The summer festival of Church music was held on July 5 in St. George's Chapel. It consisted, as last year, of two sections, separated by Choral Evensong. Among the motets, anthems, and other works in the first section were Harris's setting of the Beatitudes (in memory of Walford Davies), Ley's "Prayer for Peace," and organ solos by Parry and Vaughan Williams, played by Dr. Henry Ley. The second section consisted of a Bach organ recital by Dr. W. H. Harris, who was joined by John Forster at the second console in a group of Chorale Preludes.

WOKING. The works sung by combined church and chapel choirs at Christ Church, Woking, on May 19 included Stanford's Te Deum in B flat and Ley's "The strife is o'er."

WORCESTER. Mr. Arnold Foster conducted the City of Birmingham Orchestra at the second of four summer concerts held in College Hall. Irene Kohler was the soloist in the "Emperor" Concerto, and the programme also included Butterworth's "The Banks of Green Willow." Among other activities Arnold Foster directed the music at a Festival held in Kidderminster on May 1.

PUBLIC SCHOOLS MUSIC

ETON COLLEGE (Dr. Henry Ley). There have been concerts by the Menges String Quartet, the Jacques String Orchestra, and a cello recital by Thelma Reiss. At the school concert on July 17 Stanford's "Cavalier Songs" were sung.

HAILESBURY COLLEGE (Hector McCurragh). The School Choir and Choral Society (with Hertford Choral Society) sang Ireland's "These things shall be," with orchestral accompaniment.

REPTON SCHOOL (Mervyn Williams). There has been a piano recital by Kathleen Long, a chamber concert, and at the school concert Vaughan Williams's "In Windsor Forest" was sung. House competitions were judged by Dr. W. K. Stanton.

TONBRIDGE SCHOOL (Dr. W. A. Bunney). There was a performance in Chapel of Bach's cantata "God's time is the best" and Walford Davies's Solemn Melody. House music competitions were judged by Dr. C. S. Lang.

WELLINGTON COLLEGE (Maurice Allen). Several concerts were given, and papers were read on Bliss and Britten, with illustrations.

WESTMINSTER, now at Bromyard (Arnold Foster). The Westminster School and Whitbourne Choral and Orchestral Society, with Bromyard singers and players, gave a summer concert at the Christopher Whitehead School on Saturday, July 24. About 200 people took part. The programme included "The Pied Piper," Parry; "Karelia" Overture, Sibelius; Hymns from the "Rig Veda" Group I, Holst; and concerto for two pianofortes (K.365), Mozart; with two boy soloists. Arnold Foster conducted.

The Westminster School Orchestra (augmented) gave a concert to 500 children at the Samuel Southall School, Worcester, on Wednesday, June 23. A short talk on the instruments and the items was given by the conductor, Arnold Foster.

C. K. Smith has been awarded a Leverhulme Scholarship to the R.C.M. (also an organ scholarship to Caius', Cambridge).

The School Music Competitions were judged by Sir Hugh Allen and Mr. Michael Mullinar.

SCHOOL APPOINTMENTS

Miss Leila Ashcroft to King Edward's School, Louth ; Miss Wanda Blackall to St. Michael's, Tenbury ; Miss Mary Campbell to Braintree Secondary School ; Miss Margaret Clarke to Oundle School ; Miss Audrey Clench to Bromley High School and Ursuline Convent, Ilford ; Miss Patricia Coote to Ilford County High School ; Miss Muriel Dixon to St. James's, Malvern ; Miss Rosemary Finlay to Nonsuch Secondary School, Cheam ; Miss Joan Gray to Whyteleaf County Secondary School, Surrey ; Mr. Alec Harman to Durham School ; Miss Margaret Hewett to Locker's Park Boys' Preparatory School, Hemel Hempstead ; Miss Muriel Jefferson to Chantrey Mount, Bishop's Stortford ; Miss Margaret Jones to Queenswood, Colwall, Malvern ; Miss Pamela Larkin to Dragon (Boys') School, Oxford ; Miss Madeleine MacKenzie to Uppingham School ; Miss Madeleine Makins to Bromley Secondary High School and Wallington Secondary School ; Miss Margaret Murray to Marlborough College ; Miss Diana Remington to Queen Victoria High School, Stockton-on-Tees ; Miss Susan Roberts to St. Mary's School, Calne ; Miss Ida Thompson to Rotherham Secondary School ; Mr. Michael Tillett to Highgate School ; Miss Fanny Waterman to Lawnswood High School, Leeds ; and Miss Joyce Webb to Church High School, Newcastle-on-Tyne.

ABROAD

AUSTRALIA (Melbourne). A programme of music for voices and organ was given in Toorak Presbyterian Church on June 2, when Clive Carey and Claude Monteath were among the artists.

RUSSIA (Moscow). A festival was held on May 25 to commemorate the first anniversary of the signing of the Anglo-Soviet Treaty. There was a concert of English music, at which works by Vaughan Williams, Bliss and Ireland were performed.

MALTA. Vaughan Williams's London Symphony has been performed here.

AMERICA (PHILADELPHIA). Alec Templeton was the solo pianist at a special popular concert by the Philadelphia Orchestra. He played Rachmaninoff's concerto in C minor and Improvisations and Impressions of his own.

GRAMOPHONE RECORDS

H.M.V. Howard Ferguson's sonata in F minor, played by Myra Hess (C. 3935-7). Tschaikovsky's symphony No. 2 in C minor, played by the Cincinnati Symphony Orchestra, conducted by Eugène Goossens (D.B. 5938-41).

COLUMBIA. Glazounov's symphonic poem, "Stenka Razine," played by the new Liverpool Orchestra under Constant Lambert, and the same orchestra in Tschaikovsky's Variations from the suite in G major, conducted by Dr. Malcolm Sargent.

BIRTHS

WALKER. To Mr. and Mrs. Walker (née Howard), on November 29, 1942, a son (John David). (By error stated to be a daughter in Vol. XXXIX, No. 1.)

ARONOWITZ. In March, 1943, to Mr. and Mrs. Aronowitz (Alice Yellon), a son (Malcolm Harvey).

BOWATER. On April 12, 1943, at Fulmer Chase, Bucks, to Olwen (née Price), wife of Lt. F. A. Bowater, R.A., a son.

MAYER. On July 18, 1943, at Oruro, to Nan Maryska (née Pulvermacher), wife of Oscar Mayer, Casilla 583, Oruro, Bolivia, a daughter (Carole).

MARRIAGES

BOND—TIBBLE. On May 1, 1943, at St. John's, Upper Norwood, John F., Lt., R.A.F., eldest son of Mr. and Mrs. F. G. Bond, to Mavis, S/O. W.A.A.F., elder daughter of Mr. and Mrs. Montague Tibble, of Sandstead, Surrey.

BOWATER—PRICE. On February 14, 1942, 2nd Lt. Frank A. Bowater to Olwen Mary Price, daughter of Mr. and Mrs. Dan Price.

NOTE.—*The Editor regrets that by a typographical error particulars of the above marriage were incorrectly stated in the previous issue of the Magazine.*

STATE—WILLS. On April 26, 1943, at St. John the Baptist's, Tunstall, near Sittingbourne, Edward State to Lindsay Joan Wills.

SERVING WITH H.M. FORCES

GREEN, Margaret R.	JACKSON, Evelyn.	GREIG, Marion.
TOPLISS GREEN, W., Jnr.	KENDRICK, Mary P.	

PRISONERS OF WAR IN JAPANESE HANDS

EAST, Denis.	CAYZER, Albert.	WALL, George.
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ON ACTIVE SERVICE

The R.C.M. Magazine records with deep sorrow the deaths on Active Service of:—

DOUGLAS HARRY MOSTYN-HOOPS, R.A.C. (6th Armoured Division), formerly reported missing, but now officially reported killed in North Africa.

SERGEANT NAVIGATOR DONALD ALLEN LAWSON (Donald A. Lipski), on September 14th, 1943, as the result of an aircraft accident.

FLYING OFFICER DESMOND MITCHELL, killed in action August 24th, 1943.

SERGEANT PILOT DAVID STANTON.

*"But do you reserve especially for yourself and for the soul of man
one flag above all the rest,*

*A spiritual woven signal for all nations, emblem of man elate
above death."*

(Walt Whitman).

MUSIC FOR PRISONERS OF WAR

Dr. Daymond will be most grateful if any members of the Union will send her music for the parcels that she makes up for Prisoners of War in Germany. Music of all kinds is needed: instrumental and vocal solos and duets, songs, chamber music, orchestral works, part-songs for men's voices, etc. A very generous response has already been made, but more music is continually needed if the supply is to keep pace with the demand. The address is Dr. Daymond, Red Cross Prisoners of War Department, St. James's Palace, S.W.1.

RED CROSS PENNY FUND

The R.C.M. has its own collecting box for the 1d. a week Red Cross Fund, and has collected over £20. All subscribers will be welcome, and are asked to get into touch with Miss Gale at the College.

OBITUARY

THE RT. HON. REGINALD MCKENNA, P.C.

Vice-President; Hon. Treasurer, Member of the Council, and Member of the Executive and Finance Committees of the Royal College of Music.

SEPTEMBER 6TH, 1943

By the death of Mr. Reginald McKenna the Royal College of Music has lost a most wise counsellor, a firm friend, a great name, and a delightful companion.

Our first impulse must surely be to think of his beloved wife in her great bereavement and to offer her—a most effective and devoted member of the College—our sympathy and affection in the irreparable loss that has come to her.

I first saw Reggie McKenna, now several years ago, in his own home (then in Smith's Square) soon after he had become a Minister of the Crown. Several of us were dining with Mrs. McKenna. As he passed through the dining room, from a debate in the House, he greeted us all with a happy welcoming smile. He was not dining with us, for he was going back to the House and we were going to a concert of the Bach Choir. He gave one a most charming impression of a vivid personality, alert, full of life and most friendly. I felt that here was a great man with a mind as clear as crystal and with personal force and directness most striking.

During the many years that have intervened I was privileged to know him well and am most grateful for that happiness. He always gave one the impression of a man of remarkable powers who possessed with it all a gentleness, a serenity of mind and human consideration not always to be found with a profound thinker. He saw his way clearly and walked through the complications of his very responsible life with wonderful ease and confidence.

He was of the company of the great statesmen of our time. He held four of the most important offices under the Crown, among which, in turn, were First Lord of the Admiralty and Chancellor of the Exchequer. He carried their great responsibilities with the ease of genius. In the House he was always an outstanding figure.

It was a great day for the College when, largely through the persuasive influence of Mrs. McKenna, he consented to join the Council of the College and became its Honorary Treasurer.

This act on Mrs. McKenna's part is only one of the many kindnesses received from her during the several years of her connection with the College as a student and as its devoted friend.

Mr. McKenna's advice on this side of the College's life cannot be too gratefully acknowledged.

I recall vividly the many times when, as Director, I had to go down to the City—to the very centre of the City—to ask his advice, and the increasing excitement one felt as one approached the hub of the financial world in the Chairman's office of the Midland Bank.

The College does indeed owe a deep debt to so distinguished an adviser.

But, apart from the regions of political life and of high finance, Mr. McKenna was the most delightful friend, full of kindness and wisdom in every walk of life and at all times. He had a fine enthusiasm for all worth-while endeavours and gave to them of his great experience.

He was full of enthusiasm for the life and work of the College, and was a firm supporter of everything that tended to its welfare. He was a great believer in its destiny.

The College will miss him profoundly, but will ever remember him with real gratitude and affection for all he did for it.

H. P. A.

HARRY STUBBS (Senior)

4TH OCTOBER, 1860—9TH JULY, 1943

I was very sorry to hear recently that my old friend and fellow-student, Harry Stubbs, had passed away.

He joined the College in 1883, soon after it was opened, and he and I were placed in Mr. Visetti's class, so we met often. His voice then was almost alto in quality, but in about a year it developed into a fine robust voice of the Sims Reeves type. He and I sang in the first College Concert, which was given in the West Theatre, Royal Albert Hall, on July 2, 1884, his solo being "Dalla sua pace," by Mozart. Stubbs also captained the first R.C.M. cricket team (which included Charles Wood and Sydney Waddington) against the R.A.M., and College won easily. In 1886, Stubbs was appointed to the choir of St. George's Chapel, Windsor. His son still has in his possession a letter Sir George Grove, who was then Director, wrote on the occasion, in the course of which he said: "I congratulate you with all my heart on having got your foot into such a noble establishment as St. George's, Windsor, and on being under such a splendid chief as Mr. Parratt—not only one of the best organists in the world, but one of the best men to be found, and I am sure you will do the College justice."

Later—in 1893—Stubbs went on to St. Paul's Cathedral choir.

He was a very conscientious and hard-working student, and a man to be trusted to do his duty in all circumstances; a really fine character.

DAN PRICE.

HERBERT CHUTER

1875—AUGUST 16TH, 1943

Herbert William Chuter died at Cirencester, Gloucestershire, aged 68, after a long period of ill-health, though he continued most of his work until the last few months preceding his death. He was born at Andover, Hampshire. Quite early he became a chorister at the Parish Church, and at the age of 12 helped his father (the organist at that time) as deputy organist. Chuter was educated at Andover Grammar School. His first lessons in music came from his father; afterwards he went to Salisbury for lessons from C. F. South, organist of the Cathedral. Then he won an Open Scholarship at the R.C.M. for organ, studying during this time under Parratt, Parry, Stanford, Bridge and Wood. Fellow students have said he had a great gift for improvisation in those early days, and he was sent by Sir Walter Parratt to Wiesbaden in 1893 to open the organ at the English Church.

Whilst a scholar at College, Chuter was unfortunately obliged to do a great deal of outside work, owing to financial necessity. He did a lot of teaching, was organist and choirmaster at St. Jude's, Gray's Inn Road, and at the same time was Dr. Madely Richardson's assistant at Holy Trinity, Sloane Street. Never robust, he certainly suffered in health, then and later, from the effects of combining his College training with too much other work.

He came to Sittingbourne as organist of the Parish Church and Conductor of the Musical Society, which flourished under him. It was then

that my father, an enthusiastic amateur organist, first met him and they became staunch friends. Sherborne Abbey was his next appointment, and about this time he married Miss Olive Boyes, of Warblington, Havant. James and Margaret were small children when he had to give up all work owing to a serious breakdown in health due to overwork. By 1910 he was able to accept a post at Holy Trinity, Cirencester, and remained there until his death.

My first recollection is of a small, quiet man with a never-failing store of stories for children. Best of all were those he concocted to order on any given subject! Years later I realised he had a very subtle sense of humour, which enabled him to take a detached view of life, in spite of the fact that his own days were packed tight with work. He appeared to have no personal ambition, and he deplored the fact that so many musicians wanted to work and live in London—decentralisation was a part of Chuter's creed. I think it was the simple, though unusual, fact that he was content where he was.

M. B. E.

MRS. MARGARET SLOAN

JULY 15TH, 1852—SEPTEMBER 1ST, 1943

Small, fragile-looking, gentle, indomitable—that was Mrs. Sloan; and I do not think I ever met anyone who loved music and kindness more. Already middle-aged when she came to the R.C.M. as a pupil, she had travelled widely in the course of her journeys to and from the Philippines, where her husband had his business, and she made no more of the trip to Manila than most people do of the one to Manchester. Her three years at College, from 1904 to 1907, were an interlude in these travels—a very happy one—and though she had a grown-up family of children, she worked at her subjects of piano, organ and theory with the earnestness of a young student. In later times she wintered at Bordighera, where she had a villa and garden she loved, but the summer always found her back in London, attending every one of the Beethoven nights at the Proms. Beethoven was to her the composer above all others. I always thought her a living proof that what he said of his music was true—"Those who understand it must be freed by it from all the miseries which the others drag about with themselves."

Her last years were spent at her daughter's home in Surrey, cherished with devoted care, tranquil in spite of losses due to the war, and with her mind clear up to the last (she had reached the age of ninety-one). The only complaints I ever knew her make were about the amount of rubbishy light stuff in the B.B.C. programmes. "I wish they would play more of our dear Beethoven," she would say.

M. M. S.

FROM THE MAGAZINE'S POST BAG

The following letter has been received by the Director from F/O. A. J. Pritchard, East African Forces, and is dated May 30th, 1943, but the address we do not print.

Dear Sir George,

The enclosed programme and press report are for your interest and may be of interest to the Editor of the R.C.M. Magazine.

I have been in the Middle East since December, 1941, and am in the Accountant Branch of the R.A.F. I was posted to the above unit and the C.O., Group Captain W. E. V. Richards, learning that I was a professional musician, was most anxious that I should assist with the Welfare activities. I found a keen band of singers with no music and no possibility of obtaining it; so, in order to keep this choir going, I set to work out of office hours to make arrangements of national songs, sea shanties, carols, etc., which some of the men duplicated. We are now

gradually getting music, but need very much more. There is only one stipulation for prospective members—some ability to read music—no voice test. The enthusiasm is very great, especially as all rehearsals take place after long hours of work, and we are very fortunate in having a C.O. who is interested in good music and supports us wholeheartedly.

It is my firm conviction that in Kenya or in Egypt members of H.M. Forces appreciate good music and do not have sufficient opportunity to hear or take part in it, and it is the duty of all musicians to help to supply this need.

With every good wish to you and all members of R.C.M.

Yours sincerely,

A. J. PRITCHARD.

Appended is the programme of the Empire Day Concert given by the R.A.F. Accounts Choir:—

1. Part songs: The Agincourt Song ; The Turtle Dove (arr. *R. Vaughan Williams*) ; Non nobis, Domine (*Byrd*) ; Sound the Trumpet (*Purcell*).
2. Sonata in A major for Violin and Piano (*Handel*).
3. Part songs: O who will o'er the downs (*Pearsall*) ; The long day closes (*Sullivan*) ; A wet sheet and a flowing sea (*Harford Lloyd*) ; Feasting I watch (*Elgar*).
4. Songs of the sea, for baritone solo and chorus: (a) Drake's Drum ; (b) Devon, O Devon ; (c) The Old Superb (*Stanford*).
5. Dominion Songs: The Maple Leaf (Canada) ; Sarie Marais (South Africa) ; Hoea Ra (New Zealand) ; Waltzing Matilda (Australia).
6. Australian Bush Songs: (a) The Land of "Who knows where" ; (b) Comrades of Mine ; (c) The Stock-Rider's Song (*William G. James*).
7. Piano solos (played by F/O. E. Pritchard): (a) The Towing Path ; (b) Chelsea Reach (*John Ireland*).
8. Traditional Songs: The British Grenadiers ; The Londonderry Air ; The Ash Grove ; Wi' a Hundred Pipers ; Land of Hope and Glory (*Elgar*). The National Anthem of the British Empire.

NOTE.—The R.A.F. Base Accounts Choir was originally formed in November, 1941, as a "sing-song" company. F/O. Pritchard became its Musical Director early in 1942 and the Choir made a great reputation for itself in and around Cairo.—EDITOR.

Extract from a letter from Miss Elizabeth Campbell, 10, Elm Grove, Armadale, Melbourne, Australia, dated June 5th, 1943:—

" You may be interested in the enclosed programme. We have become affiliated within the I.A. of Organists, England. Mr. Claude Monteith, an R.C.M., is the President. You will be interested to see Mr. Clive Carey's name. He is one of us now and is doing splendid work here. His voice is splendid still. He is doing special work at the Dame Nellie Melba Conservatorium in preparing students for opera. He is President of the Royal Schools of Music Club here, of which I have the honour of being the honorary secretary. This Club was formed some years ago of the College and Academy past students living here and also of the students who have passed the L.R.S.M. examinations in Australia. It is quite a live club and takes quite a prominent part in the music life of Melbourne. I have had quite a lot of playing at Patriotic Meetings—a half-hour recital beforehand. The last one on Empire Day was particularly interesting, as the two speakers were Sir Ronald Cross, British High Commissioner, and Mr. Banks Amery—your food controller, who is on a visit to us. Their speeches were most inspiring and it was just an honour to be there. I wonder what Mr. Banks Amery thought of our rationing here. So far very little is rationed. We can get all the butter, sugar, tea, etc., we require. There is also plenty of honey and jam. Eggs are a little scarce, but they are not rationed. I got half a dozen yesterday. If only we could get some of our food to you. That, I suppose, is Mr. Banks Amery's commission.

REVIEWS

MUSIC

FOLK SONGS FROM CHINA. Collected by Dr. Tz-Zeung Koo.

Edited by Maurice Jacobson. Curwen. 8/6.

We all know what acrimony can be developed in any discussion about the ethics of transcription and arrangement. No word written here shall strain international relations between the Chinese and ourselves. Indeed, this collection of ten folk songs with English texts and pianoforte accompaniments has been sent out in an attractive cover by the United Aid to China Fund just precisely in order to increase our knowledge of, and fellowship with, our Chinese allies. But consider the aesthetic and scholastic obstacles.

Two of the songs make no pretence to be folk songs. One of them is called "Chinese National Anthem," with words by Sun Yat-sen and a tune composed in 1928 under political stimulus. The "March of the Volunteers" is a contemporary popular song derived from a film. Of the true folk songs, the tunes, which, like our own, are originally devoid of harmony, have to be brought into the frame of an Occidental accompaniment, while the texts have either to be adapted in translation or given up altogether in favour of English verses specially composed. Choice of songs was limited by consideration of their suitability for use here in schools and in community singing. The collector, Dr. Koo, is a prisoner of war in Hong Kong and could not be consulted. Some idea of the complexity of the problem confronting Mr. Maurice Jacobson becomes apparent in the light of these facts. Even so, the results are far from satisfactory, and the compromises between Chinese and English methods and idioms invalidate the claims of the book to serve practical ends.

It is no help, for instance, towards a knowledge of Chinese melody to harmonise it in the style of Mrs. Kennedy Fraser's Celtic harp and suggest an affinity with Hebridean tunes merely because both are cast in one or other of the modes of the pentatonic scale. Puccini's way with Oriental tunes possibly affords a better model, and is adopted in one or two instances by the arranger, Mr. Reginald Redman. But harmony in the manner of Roger Quilter sounds all wrong. Then again the ruthless substitution of new words by an English verse writer of good political intentions introduces an element of falsity that can only destroy the integrity of the song and so neutralise its purpose. Even Mr. Arthur Waley's versions are translations of the wrong poems. The Chinese may well ask to be saved artistically from the zeal of their political friends. No cause, however admirable, can stand such ill-founded advocacy.

F. H.

SEVEN AMERICAN POEMS, set to music for low voice. By Arthur Bliss. Hawkes & Co. 4/-.

This is a set of charming and well-contrasted miniatures, suitable to be sung either as a cycle or separately. The atmosphere of each poem is caught subtly, despite the simplicity of the vocal line, while the piano accompaniments give an impression of inevitability. The most dramatic song is "Siege," which conveys a convincing feeling of madness in its climax; while "Fair Annet" has some of the delicate atmosphere which makes the Naiads' Music in the "Pastoral" one of the loveliest things in contemporary British music.

R. G.

"LITTLEJOY." For pianoforte. By Robin Milford. Oxford University Press. 2/6.

This is a set of five pieces prefaced by Hood's lines:

" And now 'tis little joy
To know I'm further off from heaven
Than when I was a boy."

And it is explained that they may be played in conjunction with the composer's children's song cycle, "Joy and Memory." The actual music in each of the pieces is distinct save for a quotation from the first at the end of the fifth. Each one possesses some element of charm, but all of them except the fourth are marred by an extempore quality that might have been an asset if it had resulted in a careless ease of style. Instead of this, however, the effect is rather that of uncritical workmanship. The pieces are easy to play.

F. M.

"THE FLUNG SPRAY." For pianoforte. By David Branson. Oxford University Press. 8/-.

On the cover of this piece there is a beautiful wave, in a convention similar to that of Rackham, and the pictorial emblem is more illustrative of the music than the actual title, for flung spray, though it sometimes rises in clouds, is mostly spattered with a swift flourish, and neither of these features is really exemplified in the music. With the exception of two cantabile stretches the piece consists in rapid semi-quaver passages, rather difficult both to learn and to execute adequately. Regarding them, as pianists may tend to do, as passages to be practised, they have the special value that many of the notes are by no means what the fingers will be likely to expect, and such passages are often of more service to the development of technical mastery than those in which the mind needs less unremitting vigilance. Judged on their musical merits, the shapes in the piece seem less distinctive than the wave on the cover, even though they are manifestly related to it.

F. M.

JACKIE TAR. Scots tune freely arranged for piano by Norman Anderson. Oxford University Press. 2/6.

In arranging this jolly Hornpipe Norman Anderson has wisely maintained its dance-character throughout, and—the Hornpipe being a boisterous measure—has seized his opportunity to build it up by smart touches and pungent rhythms into a spirited piece which grows progressively more lively till it ends with a brilliant flourish. Dashingly played it should be useful at the present time when music with a direct appeal is needed for concerts in factories, camps, etc., and when national airs bring an indescribable sense of home to British folk scattered over the world.

M. M. S.

THE NEW COMMONWEALTH. Words by Harold Child. Music (adapted from the Prelude to "49th Parallel") by R. Vaughan Williams. Issued in the following arrangements: Unison song with piano accompaniment, 4d.; two-part song for women's voices with piano accompaniment, 4d.; mixed chorus (S.A.T.B.), unaccompanied, 2d.; men's voices (T.T.B.B.), unaccompanied, 2d. Oxford University Press.

NINE CAROLS FOR MALE VOICES. Arranged by R. Vaughan Williams. "God rest you merry," 5d.; "As Joseph was a-walking" and "Mummers' Carol," 5d.; "The first Nowell," 5d.; "The Lord at first" and "Coventry Carol," 4d.; "I saw three ships," 4d.; "A Virgin most pure," 3d.; "Dives and Lazarus," 3d. Oxford University Press.

A dozen or more years ago one used to hear a good deal about Hindemith's "Everyday Music" and his theories of closing the gap between the producers and consumers of music. Whether he closed or (as seems more likely) widened it does not matter here, save to point the fact in these new choral song arrangements Dr. Vaughan Williams has given to the men and women of to-day music which they will take to their hearts, and which exactly meets their needs. The carol arrangements are varied, rich in beauty of sound, and so straightforward as to be within the reach of even unskilled singers. As for "The New Commonwealth," it is indeed "The fine song for singing, the rare song to hear."

M. M. S.

TWO MADRIGALS. By Edmund Rubbra. Op. 52, for mixed voices.

No. 1, Leave prolonging thy distress. No. 2, So sweet is thy discourse. 5d. each. Winthrop Rogers Edition. Boosey & Hawkes, Ltd.

The modern approach to an old Art form is well exemplified in two Madrigals by Edmund Rubbra, set for four voices to poems by Thos. Campion, and published by Boosey. At first hearing one is inclined to question whether such an approach is even justifiable. Why call them Madrigals? Why clothe the simple beauty of Elizabethan verse with chromatic counterpoints which require a good deal of persuasion even to make harmonic sense? They are difficult chorally—though the individual melodic parts are not ungrateful for the singers—and to make them effective great skill in chording and tuning will be required of the singers. But, whether justifiable or not, they are an interesting essay in modern choral writing and are well worth the attention of enterprising choirs and conductors.

H. E. D.

BOOKS

EDMUND H. FELLOWES, Author and Musicologist. By Dr. H. C. Colles. Oxford University Press.

So short that it is scarcely longer than a leaflet, this account of the career, work, and works of Dr. E. H. Fellowes by his friend and colleague Dr. Colles is a little masterpiece of history. In four pages he gives all the relevant facts and builds them, by his complete knowledge and calm, sympathetic power of presentment, into a living picture of a great musical scholar. "If Fellowes's work as scholar, editor, author, librarian and musician is to be summed up in one word," wrote Dr. Colles, "that word must be Faithfulness." It is also absolutely true of the heritage of work that Dr. Colles has left us.

M. M. S.

CHALLENGES. A series of controversial essays on music. By Ralph Hill. Joseph Williams, Ltd. 4/- net.

Strictly speaking, the only direct link between this book and the R.C.M. lies in the preface by John Ireland—a preface which is, in effect, a review so admirably written that readers had better turn to it for their first impressions of these stimulating "challenges" rather than read a lesser one here. But since the Magazine is definitely a part of College, it may be permissible to note, with pleasure and due modesty, Mr. Hill's unbiased appreciation of the R.C.M. beginning, "When the history of British music in the twentieth century comes to be written, Kensington will have been established as a hallowed borough."

M. M. S.

MUSIC RECEIVED

FROM BOOSEY & HAWKES, LTD.

"DASHING AWAY WITH THE SMOOTHING IRON." Folk song arranged for mixed voices by T. B. Lawrence.

"MEN WHO MARCH AWAY." Poem by Thomas Hardy. Part-song for mixed voices by Felix White.

HAWKES POCKET SCORES: Fantasia on a Theme by Tallis, by R. Vaughan Williams, 3/-; Overture, "The Wasps," by R. Vaughan Williams, 6/-; "A Song of Summer," by Delius, 2/6; Violin Concerto, Op. 77, by Brahms, 5/-; "Water Music," by Handel, 3/-.

FROM J. CURWEN & SONS, LTD.

ANDANTE FROM ORGAN CONCERTO IN G, by Handel. Arranged for piano by Geoffrey Shaw. 2/-.

FROM NOVELLO & CO., LTD.

FIVE SONGS by Henry Purcell for soprano or tenor solo, chorus and orchestra. Edited from the Purcell Society Edition by Gerald M. Cooper. 2/3. Full score and parts on hire.

FROM THE OXFORD UNIVERSITY PRESS.

"WITH SICK AND FAMISHED EYES." Song by Henry Purcell for voice with piano (or harpsichord) and violoncello. Edited by Ina Boyle. 3/-.

CONCERTO FOR PIANOFORTE AND ORCHESTRA. By Alan Rawsthorne. Solo pianoforte (with orchestra arranged for second pianoforte). 12/6.

TWO SONGS, "Away, delights" and "God Lyaeus." By Alan Rawsthorne. 3/-.

SONGS by Norman Fulton: "Love in my bosom" and "A lament in spring," 3/-; "The Willow Song," 2/-; "The Cakewalk, 2/6; "Come away, death" and "O mistress mine," 3/-.

SONGS by Tom Pender: "Fidele," 2/6; "Shall I compare thee," 2/6.

FROM JOSEPH WILLIAMS, LTD.

"THROUGH THE CENTURIES" (in three books). Graded classical series of pieces and studies, for piano, collected and edited by Madeleine Evans. 3/- each book.

LIST OF NEW PUPILS ADMITTED TO COLLEGE CHRISTMAS TERM, 1943

Allsebrook, Ruth M.	Crick, Reginald
Arditti, Jean R.	Crombie, Margaret E.
Attfield, Peggy E.	Cross, Lilian P.
Bailey, Doreen V.	Chew, Robert H.
Baker, Peter	Davies, Raymond
Bell, Joyce L.	De Peyer, Gervase A.
Berkovits, George	Dicker, Susan A. H.
Blake, Frances A.	Doble, Barbara J.
Boughton, Brian L.	Duncan, Isabella S.
Brown, Margaret H.	Daman, Anne B.
Buckley, Timothy	Emmerton, Margaret H.
Burrow, Rosemary	Evans, Beti
Boswell, Peter F.	Fraser, Jean
Callow, Barbara E.	Frost, John H.
Chambers, Barbara R.	Fry, Mary R.
Clarke, Betty P.	Furness, Margaret A. E.
Clarke, Raymond T.	Fachiri, Adrienne
Clay, Lawrence W.	Gillham, Frank
Cooper, Benedicta M.	Griffiths, Joy E.
Cox, Cecil G.	Goring, Lionel M. P.
Cox, Judith	Ham, Jeane
Cox, Olive L.	Hall, Madeleine J.
	Harding, Joyce M.

Hayes, Barbara M.	Ord, Sylvia F.
Heath, Desmond B.	Price, Coral M.
Hopkins, Noël P.	Rees, Ida M.
Hopkins, Peggy J.	Rees, Mona E.
Howorth, Raymond B.	Reis, June R.
Hughes, Angela C.	Roberts, Margarete
Jarrett, Patricia	Rogers, Jean M.
Jolley, Gwendolen P.	Rogers, Lois M.
Jones, Annis M. H.	Ross, Mary A. W.
Jones, Kenneth	Russ, Helen M.
Keen, Angela	Scowen, Joyce G.
Katz, David	Shanks, Catherine McC.
Kennedy, Katherine	Shillidy, Helen M.
Kerstens, Sybil J. M.	Shropshire, Albert
King, Kathleen M.	Simmonds, Doreen P.
King, Thea	Slater, K. Jane
Kingdon-Ward, Pleione	Smith, Colin
Kitchen, Pamela M.	Spencer, Mary S.
Knight, Brenda M.	Subercaseaux, Joan
Leeson, Martin L.	Teitz, Mildred H.
Lambert, Rosa	Tickner, John H.
Lennard, Dorothy E.	Tidder, Robert E.
Leysdon-Hughes, Julie C.	Tooze, John
Lindsay, John H.	Tregarthen, Joyce K.
Long, Doreen	Vincent, Henry
Malet, Sylvia	Walker, Ena P.
Mason, Sylvia	Warren, Eve
Montgomery, Margaret A.	Watkins, Cynthia
Munden, Beryl H.	Watmaugh, Charlotte S.
Nicholson, Vivien M. H.	Williams, Rosemary B.
Newman, Angela V. H.	Witty, Moira D.
Oldham, Arthur W.	Wortley, Margaret G.
O'Neill, Wendy	Yeo, Lian-Sim

R.C.M. STUDENT ACTIVITIES

The two outstanding events in the activities of last term were the Musical Bee against the Imperial College and the College Dance.

Five of our students competed against five students from the Imperial College in naming various excerpts from orchestral music, and singing separately, required songs in the lighter vein, ranging from traditional airs to Mr. Cole Porter. It was interesting to note that the Soldiers' Chorus from "Faust" still retained its stirring element whilst sung to the letters of the alphabet. When a member of the team was unable to sing a given tune the audience supplied it with great fervour.

We scored nineteen points and the Imperial College fifteen points. It was a close victory, as the scores before the last round took place were even. Dr. Wilson, of the Royal College of Science, took the chair.

The College dance, held on July 1st at the Imperial College Union, was very well attended. Its one great and justified rival was the prevailing "Prom." However, many people availed themselves of both and came straight from the concert to the dance. Expenses having been covered, the remainder of the proceeds were given to Miss Gale for the Red Cross.

MADELEINE DRING.

LONDON INTER-FACULTY CHRISTIAN UNION

Our R.C.M. branch of L.I.F.C.U. is steadily growing in numbers and in keenness. Weekly Bible Study and Prayer Meetings are held on Tuesdays and Thursdays. Visiting speakers address our fortnightly open meetings, held on Wednesdays at 1.30 p.m. in Room 45. These meetings are informal and practical, and everyone is warmly invited to join us. All who do come find them both interesting and helpful.

J. K. LOMAX,
J. H. BICKLEY,

COLLEGE CONCERTS

WEDNESDAY, MAY 5th (Chamber)

Ballade No. 4 in F minor (*Chopin*)—Maurice Roberts, A.R.C.M. (Scholar). Sonata in E major for Solo Violin (*Bach*)—Winifred Roberts (L.C.C. Scholar). Sonatine (*Ravel*)—Muriel Jefferson, A.R.C.M. (Leverhulme Exhibitioner). Chaconne for Violin and Piano (*Vitali-Charlier*)—Susanne Rosenbaum (Moulton Mayer Scholar). Antony Hopkins, A.R.C.M. (Hedley Satchell Exhibitioner). Organ Prelude and Fugue in D major (*Bach*)—John Busbridge, A.R.C.M. (Blumenthal Scholar).

WEDNESDAY, MAY 12th (Chamber)

Sonata in G minor for two oboes, cello and piano (*Handel*)—June Mills, A.R.C.M. (Ashton Jonson Exhibitioner), Hazel Heywood, Linnéa Birkett, Faith Rebbeck. Song Cycle: "Dichterliebe" (*Schumann*)—Donald Munro, A.R.C.M. (Sullivan Scholar). Accompanist: Margaret Miles, A.R.C.M. (Waley Exhibitioner). Piano Trio in D major, Op. 70, No. 1 (*Beethoven*)—Patricia Lovell, A.R.C.M. (Associated Board Scholar). Madeleine Mackenzie, A.R.C.M. (Scholar), Sylvia Faust, A.R.C.M. (Associated Board Scholar).

WEDNESDAY, MAY 19th (Recital)

By JOAN GRAY, A.R.C.M. (Marianne Rowe Scholar) (*Contralto*)
and FREDA CAPLAN (Caird Scholar) (*Piano*)

Songs: When I bring to you colour'd toys, The sleep that flits on baby's eyes (*John Alden Carpenter*). Do not go, my love (*Richard Hageman*). Twilight, Ecstasy (*Walter Rummel*). Piano Sonata in E flat, Op. 7 (*Beethoven*). Songs: Night (*Rimsky-Korsakoff*). At the ball (*Tschaiikowsky*). The soldier's wife, O, do not grieve (*Rachmaninoff*). Hopak (*Moussorgsky*). Piano Solos: Nocturne in D flat, Ballade in G minor (*Chopin*). Songs: Sleep (*Ivor Gurney*). A piper (*Michael Head*). The exile (*Armstrong Gibbs*). The hare (*Arthur Bliss*). The long-departed lover (*Constance Lambert*). An aside (*John Ireland*). Accompanist: Sheila Mossman (L.C.C. Scholar).

WEDNESDAY, MAY 26th (Chamber)

Organ Toccata in F major (*Bach*)—John Manley. Cello Solos: (a) Minuet (*Handel*), (b) Bist du bei mir (*Bach*)—Linnéa Birkett. Accompanist: Hester Preedy. Sonata for Violin and Piano in A major, Op. 100 (*Brahms*)—Shireen Panthaki (Associated Board Scholar), Sylvia Faust, A.R.C.M. (Associated Board Scholar). Songs: (a) Dein blaues Auge, (b) Die Mainacht, (c) Die Botschaft (*Brahms*)—Miriam Myro. Accompanist: Sheila Mossman (L.C.C. Scholar). Sonata No. 2 for Violin and Piano (in one movement) (*Delius*)—Shireen Panthaki (Associated Board Scholar), Sylvia Faust, A.R.C.M. (Associated Board Scholar). Piano Solo: Hungarian Rhapsody No. 13 in A minor (*Liszt*)—John Breese, A.R.C.M. (Scholar).

TUESDAY, JUNE 1st (The Second Orchestra)

Piano Concerto in A minor, Op. 31 (*Schumann*)—Patricia Hughes (L.C.C. Scholar). Symphony No. 104 in D (*Haydn*)—Conductor, George Weldon.

WEDNESDAY, JUNE 2nd (Chamber)

Sonata for Violin and Piano in A major, Op. 80, No. 1 (*Beethoven*)—Betty Richardson (Esther Greg Exhibitioner), Sylvia Faust, A.R.C.M. (Associated Board Scholar). Concerto for Horn in E flat, K.447 (with piano accompaniment) (*Mozart*)—Andrew McGavin (Exhibitor). Sheila Mossman (L.C.C. Scholar). Two Soprano Arias with Oboe obbligato: (a) Gott versorgte alles Leben, (b) Gerechter Gott, ach, rechnest du (*Bach*)—Joan Harris (Grove Exhibitioner), June Mills, A.R.C.M. (Ashton Jonson Exhibitioner). Accompanist: Margaret Miles, A.R.C.M. (Waley Exhibitioner). "Havanaise" for Violin and Piano (*Saint-Saëns*)—Sheila Vine (L.C.C. Scholar), Sheila Mossman (L.C.C. Scholar). Quintet in A major for Clarinet and Strings, K.581 (*Mozart*)—Evan Lewis (Exhibitioner), Jean McCartney (Caird Scholar), Myfanwy Gwyn-Williams (Associated Board Scholar), Ralph Schwiller (L.C.C. Scholar), Theresa Witty, A.R.C.M. (L.C.C. Scholar).

WEDNESDAY, JUNE 9 (Chamber)

String Quartet in G major, Op. 77, No. 1 (*Haydn*)—Myfanwy Gwyn-Williams (Associated Board Scholar), Shireen Panthaki (Associated Board Scholar), Vivien Hind (Pringle Scholar), Linnéa Birkeitt. Three Pieces for Flute and Piano: (a) Shepherd's idyll (*Kohler*), (b) The nightingale (*Donjon*), (c) L'abeille (*Schubert-Slater*)—Noreen Mason, A.R.C.M. (L.C.C. Scholar). Accompanist: Joan Jones (Leverhulme Exhibitioner). Harp Solo: Fantasie in A minor (*Saint-Saëns*)—Rosemary St. John. Three Operatic Arias: (a) Say goodbye now to pastime, (b) We are sure of our case now (*Figaro*), (c) Der Vogelfänger bin ich ja (*Die Zauberflöte*) (*Mozart*)—Thomas Henderson. Accompanist: Margaret Miles, A.R.C.M. (Waley Exhibitioner). Suite No. 2 for two Pianos (*Rachmaninoff*)—Fraye St. George Kirke (Leverhulme Scholar), Pat Gilder (L.C.C. Scholar).

THURSDAY, JUNE 10th (The First Orchestra)

Symphonic Variations for Piano and Orchestra (*César Franck*)—Freda Caplan (Caird Scholar). Two Pieces for Violin and Orchestra: (a) Havanaise, (b) Introduction and Rondo Capriccioso (*Saint-Saëns*)—Leonard Salzedo, A.R.C.M. (Macfarlane Scholar). Symphony No. 2 in D major, Op. 73 (*Brahms*)—Conductor, Sir Adrian Boult, F.R.C.M.

WEDNESDAY, JUNE 16th (Chamber)

Quartet for Oboe and Strings in F major, K.370 (*Mozart*)—June Mills, A.R.C.M. (Ashton Jonson Exhibitioner), Winifred Roberts (L.C.C. Scholar), John Coulling, Fay Pinchin. Sonata for Cello and Piano in F major, Op. 99 (*Brahms*)—Madeleine Mackenzie, A.R.C.M. (Scholar), Sylvia Faust, A.R.C.M. (Associated Board Scholar). Two Songs with Flute obbligato: (a) Lo, hear the gentle lark (*Henry Bishop*), (b) The piper (*Arthur Benjamin*)—Olive Hughes (L.C.C. Scholar), Noreen Mason, A.R.C.M. (L.C.C. Scholar). Accompanist: Margaret Miles, A.R.C.M. (Waley Exhibitioner). Serenade for Flute, Violin and Viola, Op. 25 (*Beethoven*)—Noreen Mason, A.R.C.M. (L.C.C. Scholar), Susanne Rosenbaum (Moulton Mayer Scholar), Leonard Salzedo, A.R.C.M. (Macfarlane Scholar).

WEDNESDAY, JUNE 23rd (Chamber)

Sonata for Cello and Piano in B flat minor, Op. 8 (*Dohnányi*)—Malka Cossack (Scholar), Barbara Hill, A.R.C.M. "Legend" for Violin and Piano (*Bax*)—Diana Pateman, A.R.C.M. (Scholar), June Mills, A.R.C.M. (Ashton Jonson Exhibitioner). Quintet for two Violins, Viola and two Cellos, Op. 163 (*Schubert*)—Winifred Roberts (L.C.C. Scholar), Vivien Hind (Courtenay Scholar), John Coulling, Brigitte Loser (Dove Exhibitioner), Pamela Hind, A.R.C.M. (Pringle Scholar).

WEDNESDAY, JULY 7th (Chamber)

String Quartet (*Delius*)—Diana Pateman, A.R.C.M. (Scholar), Madeleine Makins (Caird Scholar), Leonard Salzedo, A.R.C.M. (Macfarlane Scholar), Malka Cossack (Scholar). Violin Sonata in A major, Op. 100 (*Brahms*)—Satchell Lovell, A.R.C.M. (Associated Board Scholar), Antony Hopkins, A.R.C.M. (Hedley Satchell Exhibitioner). String Quartet (*Leonard Salzedo*)—Winifred Roberts (L.C.C. Scholar), John Coulling, Leonard Salzedo, A.R.C.M. (Macfarlane Scholar), Pamela Hind, A.R.C.M. (Pringle Scholar).

TUESDAY, July 13th (The Second Orchestra)

Concerto for Violin and Orchestra in D major, Op. 35 (*Tchaikovsky*)—Susanne Rosenbaum (Moulton Mayer Scholar). Symphony No. 7 in A major, Op. 92 (*Beethoven*)—Conductor, George Weldon.

TUESDAY, JULY 20th (Chamber)

Clarinet Quintet, Op. 115 (*Brahms*)—Judy Wilkins, A.R.C.M. (Laura Clarke Exhibitioner), Diana Pateman, A.R.C.M. (Scholar), John Coulling, Maurice Meek (L.C.C. Scholar), Malka Cossack (Scholar). String Quartet (*Ravel*)—Leonard Salzedo, A.R.C.M. (Macfarlane Scholar), Jean McCartney (Caird Scholar), Maurice Meek (L.C.C. Scholar), Malka Cossack (Scholar).

THURSDAY, JULY 22nd (The First Orchestra)

Concerto for Horn and Orchestra in E flat major, K.447 (*Mozart*)—Andrew McGavin (Exhibitioner). Concerto for Violin and Orchestra in E minor, Op. 64 (*Mendelssohn*)—Madeleine Makins, A.R.C.M. (Caird Scholar). Symphony No. 3 in E flat major, Op. 82 (*Sibelius*)—Conductor, The Director.

OPERA REPERTORY

An Opera Repertory Performance was given in the Parry Theatre on Wednesday, July 14, 1943, at 5 p.m. Conductor: Mr. Hermann Grunbaum, Hon. R.C.M. Producer: Madame Enriqueta Crichton.

1. "RIGOLETTO," Act II, Scene 1 (*Verdi*).

Rigoletto, Donald Munro; Sparafucile, Ivor Evans; Gilda, Keturah Sorrell; Giovanna, Josephine Fox.

2. Scene from "LA FORZA DEL DESTINO" (*Verdi*).

Sung in Italian. Leonora, Gladys Walthoe.

3. Scene from "CAVALIERIA RUSTICANA" (*Mascagni*).

Santuzza, Peggy Hurd ; Lucia, Josephine Fox.

4. Two Scenes from "DON GIOVANNI" (*Mozart*).

(a) Elvira, Grace Kidd ; Don Giovanni, Donald Munro ; Leporello, Ivor Evans. (b) Zerlina, Violetta Becket Williams ; Don Giovanni, Donald Munro.

5. "OTHELLO," Act IV, Scene 1 (*Verdi*).

Desdemona, Keturah Sorrell ; Emilia, Josephine Fox.

6. FAUST," prison scene (*Gounod*).

Margarita, Grace Kidd ; Faust, John Solomon ; Mephistopheles, Ivor Evans.

Pianists: Margaret Miles and Sheila Mossman.

DRAMA

A performance was given by the pupils of the Dramatic Class in the Parry Theatre on Wednesday, June 30, 1943, at 5 p.m.

"WOMEN AT WAR"

One Act Play by Edward Percy. Scene: The Parlour of my Lady Shoales' house in the village of Appledore, in Kent, 1645.

Lady Althea Shoales, Myrtle Beales ; Nan Shoales, Pat Gilder ; Mistress Neve, Gladys Walthoe ; Dame Ursula Clibbutt, Yona Gailit ; Mistress Droot, Noreen Mason ; Philadelphia Witchet, Fraye St. George Kirke ; Mistress Joan Barbegod, Honor Trollope.

EPILOGUE TO "HENRY IV," Part 2 (Shakespeare). Spoken by a Boy Dancer, Madeleine Dring.

"HULLABALOO"

Comedy in One Act by Philip Johnson. Scene: The servants' sitting room of a house in Lexham Gardens.

Janet Colyngham (mistress), Madeleine Dring ; Melanie Colyngham (daughter), Olive Hughes ; Lady Headland, Violetta Williams ; Mrs. Gosling (cook), Beryl Engel ; Iris, Evelyn Peake ; Ivy, Margaret Tiley ; Ella, Eileen Wood.

PROLOGUE TO "HENRY VIII" (Shakespeare). Margaret Tiley.

EPILOGUE TO "HENRY VIII" (Shakespeare). Eileen Wood.

EPILOGUE TO "AS YOU LIKE IT" (Shakespeare). Evelyn Peake.

"SHOPPING"

A Mime Play in One Act by Margaret Rubel, to music by Walton, Chissell, Debussy.

Chez Lucette, 1938.—Madame Lucette, Violetta Becket Williams ; Head assistant, Madeleine Dring ; Two under-assistants, Olive Hughes and Pat Gilder ; Dowager, Yona Gailit.

The Grocer's, 1943.—Grocer, Beryl Engel ; The lady who obliges, Honor Trollope ; Ambulance Driver, Margaret Tiley ; Mother and baby, Myrtle Beales ; Madame Lucette, Violetta Becket Williams ; Charlady, Fraye St. George Kirke ; W.V.S. girl, Evelyn Peake ; Glamour girl, Madeleine Dring ; Children, Olive Hughes and Pat Gilder ; Refugee, Noreen Mason ; Student, Eileen Wood ; Dowager, Yona Gailit ; Girl at the cash desk, Doreen Browning.

Pianist: Joan Chissell. Trumpeters: David Mason, Peter Smith.

Producers: Doris Johnstone, Susan Richmond, Margaret Rubel.

A.R.C.M. EXAMINATIONS

JULY, 1943

The following are the names of the successful candidates:—

SECTION I. PIANOFORTE (Solo Performing)—
Boyd, David Tod

SECTION II. PIANOFORTE (Teaching)—
Andrew, Patricia Josephine
Bett, Jacqueline E. M.
Browne, Eileen Mary
Burgum, Olwen Miriam
Jones, Margaret Gwynneth
Keogh, Veronica Mary
Kriell, Diana
Makins, Frances Christine
Marshall, Laura Backhouse
Pearman, Diana Frances
Wood, Eileen Louise

SECTION V. STRINGED INSTRUMENTS (Solo Performing)—
Violin—Davidoff, Jack
Richardson, Elizabeth Gwendolen

SECTION VI. STRINGED INSTRUMENTS (Teaching)—
Violin—Harman, Richard Alexander
Townsend, Joyce Mary Elsie
Violoncello—Cossack, Malka Millicent

SECTION VIII. WIND INSTRUMENTS (Solo Performing)—
Flute—Harris, Joan Russell Angus
Oboe—Lord, Roger Frewen
Mills, June Sophie Millie
Clarinet—Wilkins, Helena Judith

SECTION IX. SINGING (Solo Performing)—
Evans, William Ivor

SECTION XIII. CLASS SINGING AND EAR TRAINING (Teaching)—
Weller, Joan Marguerite

SECTION XIV. APPRECIATION AND HISTORY (Teaching)—
Tooze, John

SEPTEMBER, 1943

The following are the names of the successful candidates:—

SECTION V. STRINGED INSTRUMENTS (Solo Performing)—
Violin—Groom, Barbara

Violoncello—Mackenzie, Madeleine Yvonne Marguerite

SECTION VI. STRINGED INSTRUMENTS (Teaching)—
Violin—Fleischer, Edgar Adolph

CORRECTION.—In the previous issue of the Magazine the name of Joseph Maurice Roberts was given under the heading of Pianoforte Teaching. This was incorrect. He obtained his A.R.C.M. for Pianoforte, Solo Performance.

L.C.C. JUNIOR EXHIBITIONERS

On Wednesday, July 21st, "Special Talent" pupils gave the 65th L.C.C. Junior Exhibitioners' Concert. Piano solos were played by Marjorie Bearman, Robert Wilson, Peggy Hopkins, Michael Matthews, Henry Vincent, Doreen Bailey and Joyce Scowen. A duet for two pianos was played by Shirley Whittle and Norma Phillips.

May Adams, accompanied by Lily Josey, and Tim Buckley (accompanied by Sybil Bell) played violin solos, and the four players in Corelli's Sonata No. 2 were Tessa Robbins, Hugh Bean, Pamela Souper and Peggy Attfield.

David Katz played the 1st movement of Boccherini's Concerto in D major for violin and orchestra. The orchestra also accompanied Pat Souper (solo flute) in Gluck's Ballet Music from "Orpheus," and as its own "solo" gave three movements from Handel's Concerto Grosso in B flat.

The Combined Singing Classes did works by Dyson and Elgar (violins obbligati, Tessa Robbins and Hugh Bean); and the Picked Choir sang songs by Patrick Hadley and Percy C. Buck.

There was also an informal concert on Saturday, July 24, when there were piano solos by Sheila Bromberg, Evelyn Braham, Peggy Hopkins, Betty Kilbourn, Philip Wilkinson and Dorothy Burton; a violin solo by Ivor Barter; and the first movements of the Max Bruch and the Mendelssohn violin concertos were played by Hugh Bean and Tessa Robbins.

LIST OF DATES, 1943-44

CHRISTMAS TERM, 1943

GRADING EXAMINATION	...	...	Monday, 20th September
TERM BEGINS	...	...	Monday, 20th September
HALF TERM BEGINS	...	...	Monday, 1st November
TERM ENDS	...	...	Saturday, 11th December

EASTER TERM, 1944

GRADING EXAMINATION	...	...	Monday, 10th January
TERM BEGINS	...	...	Monday, 10th January
HALF TERM BEGINS	...	...	Monday, 21st February
TERM ENDS	...	...	Saturday, 1st April

MIDSUMMER TERM, 1944

GRADING EXAMINATION	...	...	Monday, 1st May
TERM BEGINS	...	...	Monday, 1st May
HALF TERM BEGINS	...	...	Monday, 12th June
TERM ENDS	...	...	Saturday, 22nd July

PROVISIONAL CONCERT FIXTURES

CHRISTMAS TERM, 1943

It is hoped to keep to the following scheme, although it must be understood that under present conditions it may be necessary to alter or cancel any Concert *even without notice*.

First Week**Second Week**

WEDNESDAY, SEPT. 29, AT 2.30 P.M.
Recital

Third Week

WEDNESDAY, OCT. 6, AT 2.30 P.M.
Chamber Concert

Fourth Week

WEDNESDAY, OCT. 13, AT 2.30 P.M.
Chamber Concert

Fifth Week

(1*) THURSDAY, OCT. 21, AT 3 P.M.
Anniversary Concert
Choral and Orchestral

Sixth Week

TUESDAY, OCT. 26, AT 2.30 P.M.
Second Orchestra

WEDNESDAY, OCT. 27, AT 2.30 P.M.
Chamber Concert

Seventh Week

WEDNESDAY, NOV. 3, AT 2.30 P.M.
Chamber Concert

Eighth Week

WEDNESDAY, NOV. 10, AT 2.30 P.M.
Chamber Concert

Ninth Week

WEDNESDAY, NOV. 17, AT 2.30 P.M.
Dramatic

Tenth Week

WEDNESDAY, NOV. 24, AT 2.30 P.M.
Chamber Concert

Eleventh Week

TUESDAY, NOV. 30, AT 2.30 P.M.
Second Orchestra

WEDNESDAY, DEC. 1, AT 2.30 P.M.
Opera Repertory

Twelfth Week

(2*) THURSDAY, DEC. 9, AT 2.30 P.M.
First Orchestra

* Tickets are required for these two Concerts.

NOTE—(1*) October 7. For this concert special tickets are required.
Subscribers and others must apply for these in writing.

(2*) December 9. Ordinary Subscribers' tickets will admit.

H. V. ANSON, *Registrar*.

Royal College of Music Union

FOUNDED 1906

President : SIR GEORGE DYSON

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THE SOCIETY consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" at the College in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

THE SUBSCRIPTION for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5/- per annum. All other persons pay 7/6 per annum, except Members residing outside the British Isles, who pay 3/-. The financial year commences on 1st January.

THE UNION OFFICE (Room 45) is open for business and enquiries for the present on Tuesday afternoons from 2 p.m. to 4 p.m.

THE R.C.M. MAGAZINE (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union. Subscription to the Magazine only, 3/- per annum, post free ; single copies, 1/- each.

A LOAN FUND exists in connection with the Union, for which only Members are eligible as applicants.

